

WIN AN MSX COMPUTER

COMPUTER & VIDEO GAMES

YEARBOOK
1985



132 FUN PACKED
PAGES



CONDENSATION STREET

Can you spot five differences? (Front and back inside covers) Turn to page 115 for the answers



THE 1984 ARCADE CHAMP



Mark Payne is the 1984 Computer & Video Games Champion! He won the title in an action-packed event at a posh London nightclub. Clare Edgeley, C&VG's Arcade ace, reports.

The new *Computer & Video Games* 1984 Arcade Champion took his crown in the closing stages of a nail-biting contest at Xenon, a posh nightclub in the heart of the West End of London.

Seventeen arcade hotshots battled it out on a sweltering August day over a series of heats using *Dragon's Lair*, *Track & Field*, *Gyruss* and *Star Wars*.

Jools Holland, star presenter of The Tube, Channel 4's pop show, then invited the four finalists with the highest scores on each machine to tackle each other in a grand final on *Flicky*—a brand new game unveiled for the first time at the C&VG championships. *Flicky* features a mother duck and her chicks involved in a series of death defying adventures.

Mark Payne, elected by Jools to go

first, scored a magnificent 28,860 in his five minute session, setting a tough task for those to follow.

Stephen Munroe and Michael Chilton found it a little more difficult to control *Flicky*, the motor duck, and her chicks and both came away with some 14,000 points.

Finally, David Bushby played and almost reached 28,000 — but the whistle blew. Phew! A close finish which left a beaming Mark Payne from Redcar, Cleveland the C&VG Champ!

Jools Holland presented Mark with a table top version of *Hunchback* provided by Taitel, who co-sponsored the championships.

Taitel also presented Mark with a new games cartridge for the machine — *Amazing Heart Attack*. Mark will be able to swap cartridges in his prize machine for a different chal-

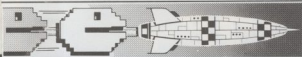
lenge. Two games in one. Not bad.

He'll also be able to go back to Taitel for more cartridges for the machine whenever he gets too good at the games we provided!

Mark, who qualified for the final on *Track & Field* with 64,660, suitably dressed in a pair of running shorts and trainers said, "I put this gear on just in case I got too hot playing *Track & Field*."

"I really enjoyed myself and I'm glad I've won. I'll be looking around for some new games to practise on to enter into next year's championships. I'll probably put *Hunchback* in my bedroom!"

All the finalists went home with special C&VG certificates, a hand held pinball game and watch from CGL and the soundtrack of *Electric Dreams* — a brand new film release from Virgin Films.



WELCOME TO THE YEAR BOOK

Congratulations! You are now the lucky owner of the second *Computer & Video Games Yearbook* and we hope you enjoy what you'll find crammed into these fun-packed pages. We've attempted to bring you a lot of new and exciting features — like our tips on *Dragon's Lair* and playing strategy games. But we've also included a few old favourites this time, too — like *Bug Hunter's* round-up of programs that help you write games and our top ten games designers. There are some tried and testing listings too, plus our very special competition with an MSX computer as the big prize.

So stop reading this and turn the page — it's much more interesting over there!

The Ed.



Front cover illustration by Gary Blatchford

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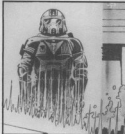


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STAR TURN

Dave Greenfield, keyboard man with the mean and moody *Stranglers*, always had the right interests to produce an inevitable obsession with home computers. Growing up in Brighton in the sixties, he spent a lot of time in amusement arcades and also started collecting board games which he played regularly.

He became good at chess, puzzles fascinated him and he was quick to buy a TV video-game system when they first became available. At first, this was only a simple "ping pong" type but Dave later upgraded to a cartridge system, ending up with the now venerable Atari VCS console.

Dave's interest in board games, of the type made famous by *Waddingtons* and *Parkers*, eventually led him into fantasy role playing game, in particular *Advanced Dungeons & Dragons*.

He built up a circle of regular players and one of these friends acquired a Sinclair ZX81 and began to write and play Adventure and strategy games on it. Dave decided to look for a computer of his own. He liked his Atari VCS system and wanted something with similar graphics for arcade games.

At that time, few computers could equal the Atari range for colour or sound and he was impressed enough to buy an 800 model. Then followed a long period of mastering their *Star Raiders* cartridge!

"I started using Basic the easy way, by copying programs from magazines!", he recalls. "But there were bugs in these and I didn't know enough to correct them."

Tours and recording left little time to learn programming, particularly as he found that the Atari manuals were a long way from being friendly and it wasn't until his American girlfriend, Pam, persuaded him to get a Sinclair Spectrum, (mainly because she was fascinated by Pimania!) that he began to write his own programs.

Although he admits that he is still at a very early stage, he finds a great deal of satisfaction doing this. Actually some of it comes fairly naturally, as both the synthesizers he currently uses with the band require some kind of programming.

He soon discovered that the Spectrum membrane keyboard didn't match the Atari for serious use, so he fitted a D.K.Trionics replacement. He also added a Kempston joystick and finally a Cheetah speech unit so that his programs could talk back to him!

"So far I haven't consciously tried to write a particular program, I've just developed ideas from experimenting, asking what happens if I do this and that. Then I combine all the mini-bits to make a useable program," he explains.

Dave plays far fewer arcade zap-and-pow style games than he used to — he always carried a few handheld electronic games around with him in the past. Now he tends to prefer the more studied challenge of a good computer strategy or Adventure game.

"I'd rather play arcade games in amusement arcades," he says. "At home, I prefer games that need more thought." Despite his chess skills, he rarely plays against the computer, being quite satisfied with his dedicated electronic chessboard.

He has between 40 and 50 tapes of commercial software for the Spectrum, but fewer for the Atari. His favourite games currently are *Oracles Cave* for the Sinclair and *Crush*, *Crumble* and *Chomp* on the Atari. "My main complaint about software is misrepresentation. I've often bought programs described as Adventures, only to find that they're



Dave Greenfield

Dave Greenfield, keyboard player with ex-punk band, *The Stranglers*, doesn't spend all his time making music. Dave often sits down at a keyboard of the computerised kind to play Adventure games. Adventure programmer, MIKE TURNER, talked to Dave about his obsession.

strategies or even arcade games! The other thing is price. I can't see why Atari stuff should need to cost three or four times as much as the Spectrum equivalent."

His problem is still time. He seems to get only a few locations into an Adventure and then has to leave off. "Pam tours with me a lot, so she doesn't manage any more than I do!"

Dave is very close to obtaining a pilot's licence. He only needs a few more hours flying time, so understandably he is extremely interested in flight simulation programs. He has three different examples so, as a pilot, what does he think of them?

"As a rule, I find the controls aren't as quick to respond as the real thing, although *Fighter Pilot* for the Spectrum isn't so bad, except on landing."

He has most of the better known Adventure programs for both machines, including *Valhalla* and, of course, the *Hobbit* of which he says: "I've just about completed it, having killed the dragon and picked up the treasure. I had a lot of trouble after that, but I now know how to get back home."

Dave feels home computing has a great future. "Unless, of course, something supersedes them the way they did the TV games. Computers will eventually be used to run the house." What are Dave's future computing aspirations? "I hope to find time to learn to use them properly!"

Why You Should Buy C & VG

So, you're now the proud owner of the *Computer & Video Games Yearbook*. You either grabbed it off the shelves because you are a regular reader of the first and best fun computer magazine — or because you simply liked the look of the cover! Whatever made you purchase this amazing publication, we're glad you did. But remember, what you find packed between the covers of this Yearbook is just a sample of the delights to be discovered in *Computer & Video Games* — the magazine — each and every month.

Computer & Video Games was the first magazine to appear which was devoted entirely to computer games. That was well over two years ago and, since then, several other magazines have been quick to copy our style.

But we like to think we do it better than any of the opposition. Who else brings you professionally written listings by top programmers like Matthew Smith — the man who had two number one games hogging the *C&VG/Daily Mirror* Top 30 for several weeks this year — and the zany Jeff Minter of *Mutant Camels* fame?

And talking about the Top 30, which other magazine has taken the games world as seriously as *C&VG*? We were the first in the field with a properly researched and truly independent games software chart — developed with the assistance of the *Daily Mirror* newspaper and NOP Market Research, the leading research company in this country. You can get up to date



news on the charts every other Saturday in the *Daily Mirror*. The chart was also featured on BBC's *Superstore* and *Saturday Morning Picture Show* during the summer.

No other magazine brings you competitions as amazing as our terrific Olympic Holiday contest — which you can read about on page 128 of this Yearbook.

No other magazine brings you the latest games news as quickly and — more often than not — exclusively, as *Computer & Video Games*.

Who else has World Champion games players on the games reviews staff? Both Atari world champs, Andrew Brzezinski and Stuart Murray review games for *C&VG* plus of course our 1983 Arcade Champion, Julian Rignall!

Then there's Keith Campbell's much praised Adventure column — plus the extremely useful Adventure Helpline which has saved many an Adventurer from a fate worse than death. *Computer & Video Games* is a must for Adventure games fans everywhere!

In fact, *C&VG* is a must for any computer gamer — whether you enjoy blasting aliens or getting tough with Trolls. So if you've enjoyed reading this Yearbook and fancy some more of the same on a monthly basis during 1985, why not rush down to your newsagent and place an order for THE computer games magazine, *Computer & Video Games*. Accept no substitute!





C&VG'S GOLDEN JOYSTICK AWARDS 1984

Use this form to nominate your favourite games, software house or programmer. No nominations will be accepted unless they come on this form. Send it to *Computer & Video Games*, Golden Joystick Awards, Priory Court, 30-32 Farrington Lane, London EC1R 3AU.

Game of the Year

First choice:

Second choice:

Software House of the Year

First choice:

Second choice:

Best Original Game

First choice:

Second choice:

Best Adventure Game

First choice:

Second choice:

Best Strategy Game

First choice:

Second choice:

Best Arcade-style Game

First choice:

Second choice:

Programmer of the Year

The time has come to talk of many things. Of great graphics, neat routines and above all, your favourite games! Yes, it's Golden Joystick Award time again. Time for you, the respected *Computer & Video Games* reader, to sit down and work out your nominations for the best games of 1984.

The *Computer & Video Games* Golden Joystick Awards are the only awards made to the games software industry decided exclusively by the games player. And because of that fact, the software houses regard our awards as being among the most worthwhile to receive.

You'll find a form below which details the categories and asks for your choices. Fill it in and rush it off to C&VG. We'll be announcing the date and venue for the awards ceremony shortly. Meanwhile, we'll give you a better idea of what we want you to think about when you make your nominations.

Game of the Year — this is pretty easy to work out. Any game, whether it's an arcade-style shoot-out or a graphic Adventure, qualifies for this award. Software House of the Year—does your favourite software house produce high quality games? Does it offer good after-sales service? Do you always look out for a new game? If so—then enter it here!

Best Original Game—again this is pretty easy to explain. What's the most exciting new game you've seen this year which has a totally original concept and/or design?

Best Adventure Game—text or graphic Adventures can win their own Golden Joystick Award for the first time this year. How about *The Hobbit*? Or *Lords of Midnight*?

Best Strategy Game—another new category for 1984. This includes war games, board game conversions, simulations other than sports, and all the original strategy games that are zooming up the charts like *Mugsy*, *Psytron*, and *Worse Things Happen at Sea*.

Best Arcade-style game—found a great space shoot-out? Or the ultimate version of *Star Wars*? Nominate it now in this category designed exclusively for computer games that first saw the light of day somewhere in an arcade—or look as if they should have done!

Programmer of the Year — The third new category for the 1984 Awards. This gives you the chance to show your appreciation for all the hard work that goes on behind the scenes at YOUR favourite games designer. Best Sports Simulation Game—1984 has been the year of the sports simulation with dozens of games for all the popular machines.

To mention a few that have charted in the *C&VG*/Daily Mirror Top Thirty — *International Soccer*, *Basketball and Match Point*.

Jet Set Willy is out in front of the Game of the Year Category, though *Fighter Pilot*, *Sabre Wulf* and

Hunchback are all pulling up fast. Software Projects are edging ahead of last year's winner, *Ultimate*, in the Software House of the Year category.

There is still plenty of time to vote, though, as in all the categories. Other companies doing well here are Ocean, Llamasoft and Microdeal. The Adventure Game category looks like being one of the most fiercely contested this year with *Questprobe*,

Twin Kingdom Valley and *Lords of Midnight* making the running so far.

Original games nominated for a Golden Joystick this year are *Trashman* which is in the lead, with *Scuba Dive* and *Fred* hot on his heels. There is still bags of time to vote. So sit down and have a good think and fill out the form below. The closing date for entries is 31st December 1984. Remember, it's your vote that counts in the Golden Joystick Awards, so make sure you use it.

Remember, we really NEED your votes. Every one counts towards the final result. Without you the awards just wouldn't happen.



SPACE W

Here's a real first for C&VG. This game will keep you occupied while you're waiting for some professional software to arrive for your QL.

The game makes full use of sound and graphics and even prints the C&VG logo on screen as well!

The object of the game is to dock your ship with the fuel pod in the shortest time. Don't crash into the sun, though, as this means death for sure. You have only a limited amount of fuel for each mission.

Two graphics characters are used for the ship and the fuel pod. These are in line 720, which is typed as CTRL-SHIFT W and 740, which is CTRL-SHIFT R.

The game runs in TV mode, so press f2 when you have turned your QL on.

RUNS ON A NEW ISSUE QL

BY MICHAEL LEVERS

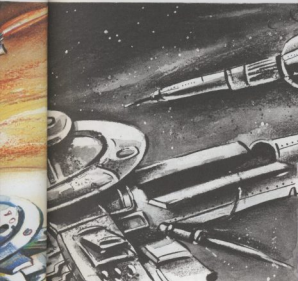


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100 INSTRUCTIONS
110 Repeat CONTROL_LOOP
120 VARIABLES
130 SCREEN
140 MAIN_LOOP
150 GAME_OVER
160 END Repeat CONTROL_LOOP
170 Define PROCEDURE INSTRUCTIONS
180 S*='SPACE WARP':MODE 256:BORDER 0:BO
RDER2,0:BORDER0,0:PAPER 0:SCALE 255,0,
0:LOGO:TITLES:CSIZE 3,1:CLS20:CLS:CURSOR
2,2:INK 4:OVER 1:PRINT 'S*:'IN
K 6:CURSOR 0,0:PRINT 'S*:'CSIZE
0,0:INK 5:PRINT 'Copyright Mike Leve
rs 1984'
190 Y=0:FOR X=0 TO 1
200 INK 2*(X=0)+7*(X=1):CURSOR 2*X,28*X
2:PRINT'\ ' OBJECT: TO DOCK YOUR SPACE SH
IP WITH'\ 'THE FUEL UNIT ORBITING THE SU
N.'
210 PRINT'\ 'USE LEFT/RIGHT ARROW KEYS TO

```


MARP



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ALTER ' ' RADIUS OF ORBIT & UP/DOWN KEYS
TO ' ' ALTER SPEED. KEEP AN EYE ON YOUR F
UEL ' ' IF IT RUNS OUT YOU'RE DEAD! "
220 END FOR X
230 CSIZE 0,1:INK 3:FLASH 1:PRINT ' ' PLEA
SE PRESS SPACE-BAR TO CONTINUE '
240 CSIZE 0,0:FLASH 0
250 WAIT_SPACE:HIGH=9999:HIGH#='QL'H#='
99:99'
260 END DEFINE
270 DEFINE PROCEDURE WAIT_SPACE
280 REPEAT LOOP
290 KEY#='INKEY$(0):IF KEY#=' ' THEN EXIT
LOOP
300 END REPEAT LOOP
310 END DEFINE
320 DEFINE PROCEDURE TITLES
330 CLS:CSIZE 3,1:OVER 1:FOR X=1 TO 80
340 CURSOR 280-(X-1)*2,X-1:INK 2:PRINT S
#:CURSOR 280-X*2,X:INK 7:PRINT S#:BEEP 0
,X,0,0,1,15,10,0
350 END FOR X
360 INK 0:FOR X=0 TO 80
370 CURSOR 280-X*2,X:PRINT S#:BEEP 0,80-
X,0,0,1,15,10,0
380 END FOR X
390 BEEP
400 FOR X=0 TO 128
410 INK RND(1 TO 3)
420 LINE 192,140 TO RND(412),RND(255):IN
K 7:CURSOR 120,80:PRINT S#
430 BEEP 0,-X*2,255,0,0,15,5
440 END FOR X
450 BEEP:PAUSE 50:PAUSE 100:CLS
460 END DEFINE
470 DEFINE PROCEDURE VARIABLES
480 RANDOMISE:SHIP%=20+RND(60)
490 UNIT%=20+RND(60):POS=PI:DEGR=0:SPD=(
RND(1 TO 5))/10

```

```

500 IF SHIP%>UNIT%-8 AND SHIP%>UNIT%+8 T
HEN GO TO 490
510 FUEL%=5000:SX%=0:SY%=0:UX%=0:UY%=0:N
OVA%=0
520 SHIP_POS:UNIT_POS:SPEED=5E-2
530 END DEFINE
540 DEFINE PROCEDURE SHIP_POS
550 OSX%=SX%:SX%=212+SHIP%*SIN(POS)
560 OSY%=SY%:SY%=88+SHIP%*COS(POS)
570 END DEFINE
580 DEFINE PROCEDURE UNIT_POS
590 OUX%=UX%:UX%=212+UNIT%*SIN(DEGR)
600 OUY%=UY%:UY%=88+UNIT%*COS(DEGR)
610 END DEFINE
620 DEFINE PROCEDURE SCREEN
630 OVER 0:CLS:INKE0,6:CSIZE0,3,1:ATE0,
0,0:PRINT0:FUEL% TIME:INK0,7:
ATE0,0,6:PRINT0:FUEL%:ATE0,0,18:PRINT0
:00:00'
640 INK 7:CURSOR 212,88:PRINT '
650 FOR X=1 TO 50:POINT RND(414),RND(255
)
660 END DEFINE
670 DEFINE PROCEDURE MAIN_LOOP
680 BEEP 0,100,0,990,-2,7,10,10:SDATE 19
84,1,1,0,0,0:REPEAT LOOP
690 FOR DEGR=0 TO 2*PI STEP SPD
700 UNIT_POS:SHIP_POS
710 INK 5:CURSOR OSX%,OSY%:PRINT '
720 CURSOR SX%,SY%:PRINT '
730 INK 4:CURSOR OUX%,OUY%:PRINT '
740 CURSOR UX%,UY%:PRINT '
750 IF (SX%>UX%-3 AND SX%<UX%+3) AND (SY
%>UY%-3 AND SY%<UY%+3) THEN D#:=DATE:TH#
=D#(16 TO): RETURN
760 INKE0,7:ATE0,0,6:PAPER0,2*(FUEL%<20
00):PRINT0:FUEL%: ' :PAPER0,0:FUEL%=FU
EL%-SPEED*100:IF FUEL%<1 THEN ATE0,0,6:P
APER0,2:PRINT0:'0 ' :PAPER0,0:RETURN
770 ATE0,0,18:D#:=DATE:PRINT0:D#(16 TO)
780 OVER -1:INK RND(1 TO 7):CURSOR 212,8
8:PRINT 'X'+(RND(1 TO 3)):OVER 0:KEY%=CO
DE(INKEY$(0))
790 SHIP%=SHIP%+(KEY%=192)-(KEY%=200)
800 SPEED=SPEED+5E-2*(KEY%=208)-5E-2*(KE
Y%=216)
810 IF SPEED<5E-2 THEN SPEED=5E-2
820 IF SPEED>.5 THEN SPEED=.5
830 IF SHIP%<9 THEN NOVA%=1:RETURN
840 IF SHIP%>80 THEN SHIP%=80
850 POS=POS+SPEED*IF POS>2*PI THEN POS=0

```

```

860 END FOR DEGR
870 END Repeat LOOP
880 DEFine PROCEDURE GAME_OVER
890 BEEP:IF NOVA% THEN NOVA
900 IF FUEL%<1 THEN
910 OVER -1:FOR X=1 TO 120
920 INK RND(1 TO 7):CURSOR SX%,SY%
930 PRINT 'EHID==-'X'(RND(1 TO 8))
940 BEEP 0,RND(30),RND(30 TO 100),100,2,
7,3,10
950 END FOR X:OVER 0:CURSOR SX%,SY%:PRIN
T '
960 END IF
970 BEEP:CLR%=2
980 FOR X=99 TO 5 STEP -5
990 IF X=99 THEN CLS
1000 BORDER X,CLR%:CLR%=CLR%+1:IF CLR%=8
THEN CLR%=1
1010 END FOR X
1020 FOR X=3 TO 99 STEP 3
1030 BORDER X,0
1040 END FOR X:BORDER 0
1050 FOR X=1 TO 27
1060 FOR Y=1 TO 8:PANE0,-2
1070 ATE0,0,27:PRINTE0, GAME OVER
R (X)
1080 END FOR X
1090 IF FUEL%<=0 OR NOVA%=1 THEN NEW_GAME
E:Return
1100 CLS:CSIZE 3,1:INK 5
1110 PRINT WELL DONE!'\'\
YOU DOCKED IN:
1120 SCORE%=TM%(1 TO 2)&' mins '&TM%(4 T
O)&' secs':INK 6:PRINT\FILL(' ',INT((27
-LEN(SCORE%))/2)):SCORE%
1130 IF 60*TM%(1 TO 2)+TM%(4 TO 5)>HIGH
THEN PAUSE 100:NEW_GAME:Return
1140 FLASH 1:INK 4:PRINT\ NEW HIGH
SCORE!:FLASH 0:INK 7:CSIZE 0,0
1150 Repeat ENTER
1160 INPUT\YOUR NAME: ':HIGH%:IF LEN(H
IGH%)>0 AND LEN(HIGH%)<12 THEN EXIT ENTER
1170 END Repeat ENTER
1180 HIGH=TM%(1 TO 2)+TM%(4 TO 5):H%=TM%
1190 NEW_GAME
1200 END Define
1210 Define PROCEDURE NOVA
1220 FOR X=1 TO 30 STEP 5
1230 INK (X+9)/5:FOR Y=X TO X+4
1240 FILL 1:CIRCLE 206,137,Y:FILL 0:BEEP
0,Y,30,20,2,7,0
1250 END FOR Y
1260 END FOR X:FILL 0:BEEP 0,10,50,30,4,
7,10,10
1270 INK 2:FOR X=1 TO 80
1280 LINE 206,137 TO RND(412),RND(255)
1290 END FOR X:PAUSE 25:PAUSE 25:BEEP:PA
USE 50
1300 END Define
1310 Define PROCEDURE NEW_GAME
1320 FOR Y=1 TO 20
1330 FOR X=0 TO 7
1340 BEEP 0,X
1350 END FOR X
1360 END FOR Y
1370 BEEP
1380 FOR X=1 TO 20:SCROLLE0,-1
1390 CLS:CSIZE 3,1:INK 5:CURSOR 2,2:PRIN
T '
':S%:INK 3:CURSOR 0,0:OVER 1:
PRINT '
':S%
1400 CSIZE 0,1:SCORE%='BEST TIME: '&H%&
BY '&HIGH%
1410 INK 6:PRINT\FILL(' ',INT((37-LEN(
SCORE%))/2)):SCORE%

```



```

1420 CSIZE 3,1:INK 2:PRINT\ PRESS SPA
CE-BAR TO PLAY:CSIZE 0,0
1430 WAIT SPACE
1440 END Define
1450 Define PROCEDURE LOGO
1460 INK 6:CLS
1470 FOR X=127 TO 134 STEP .1
1480 CIRCLE X+80,X-4,60
1490 END FOR X
1500 INK 4:CIRCLE 214,130,60
1510 CSIZE 3,1:INK 7:OVER 1:FOR X=156 TO
160:CURSOR X,70:PRINT 'COMPUTER'
1520 CSIZE 3,1:CURSOR 160,70:INK 2:PRINT
'COMPUTER'
1530 INK 7:FOR X=183 TO 187:CURSOR X,113
:PRINT 'GAMES'
1540 INK 2:CURSOR 187,113:PRINT 'GAMES'
1550 INK-6:FILL 1:LINE 144,137 TO 287,13
7 TO 279,117 TO 136,117 TO 144,137:FILL 0
1560 CSIZE 0,0:INK 1:CURSOR 180,96:PRINT
'& VIDEO'
1570 FOR X=255 TO 0 STEP -1:BEEP 0,X
1580 FOR X=1 TO 15
1590 FOR Y=4 TO 1 STEP -1
1600 INK Y:CSIZE 3,1:CURSOR 160,70:PRINT
'COMPUTER':CURSOR 187,113:PRINT 'GAMES':I
NK Y-1:CSIZE 0,0:CURSOR 180,96:PRINT '& V
IDEO':BEEP 0,RND(30),0,3,2,0,0
1610 END FOR Y
1620 END FOR X
1630 BEEP:PAUSE 10:PAUSE 140:FOR X=40 TO
99:BORDER X,0
1640 BORDER 0
1650 END Define

```

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THE TOP 30

HOW THE HITS ARE CHARTED

Every fortnight in computer shops all over the country a big bright poster materialises on their walls and causes a big stir in the wonderful world of computer games. Why? Because it's the *Computer & Video Games/Daily Mirror* Top 30 Chart, that's why!

Our chart first started appearing earlier this year. Since then, it's established itself as THE chart to watch. It's the only truly independent Top 30 for the computer games industry and is compiled by one of the country's leading market research companies NOP.

Why did C&VG decide to start the chart? Well, we thought it was about time there was a Top of the Pops to bring all the razzmatazz of the pop world to the games scene!

How is the chart put together by those wizards with statistics at NOP? That's what we're going to tell you next!

When C&VG and the *Daily Mirror* approached NOP with the idea for the chart, they quickly went about discovering how many specialist computer dealers there were in the country. No easy task, as you can imagine.

Further investigations of a more technical kind followed as the NOP wizards worked away at discovering the best and most accurate method to calculate the top 30 computer games every fortnight.

Then NOP recruited around 300 specialist computer games shops — ranging from major stores to independent shops — to help them in their task.

The owners of these stores and shops were presented with a special C&VG/Daily Mirror chart diary which they were asked to fill in, detailing how many games tapes they sell each fortnight.

The diary asks them the name of each game they sell, who makes it, how many machines the game works on and just how many copies of the game are sold.

Each month in *Computer & Video Games* and on the wall of your favourite computer shop you'll find a top 30 games software chart. It's compiled for *Computer & Video Games* by National Opinion Polls. We decided to tell you just how that chart is put together!

motorcycle courier to the *Computer & Video Games* offices and the *Daily Mirror*. This happens every other Wednesday. Shortly afterwards, the details of the new chart are rushed to a nearby printer to be transformed into the poster you see on the walls of your local computer store.

The printers typeset the information on the chart from NOP and then each poster is surrounded by illustrations of the cassette inlays from games in the charts or just bubbling under — and you can tell it's the genuine article by looking for the *Computer & Video Games* and *Daily Mirror* logos on the top!

Strangely enough, there are absolutely no computers involved in the compilation of our Top 30! All the work at NOP is done by hand — and human brain — which they reckon is the best and quickest way of doing things.

In any event, you can rely on the fact that the C&VG/Daily Mirror chart is the most accurate reflection of the top selling games. The chart also appears in the *Daily Mirror* every fortnight

and — we have to admit it — they have the most up to

date chart each fortnight! Because C&VG is a monthly magazine, our production schedule means that we're always a bit behind the newspaper people. Throughout the summer, the C&VG/Daily Mirror Top 30 chart was also featured on BBC's *Saturday Picture Show* every other Saturday. Presenter, Mark Curry, gave a rundown of the Top 10 each fortnight.

Wherever you see the C&VG/Daily Mirror Top 30 — in print, on our poster or on TV — you can rest assured that it is the most accurate, most up to date games software chart to be found anywhere. And we mean anywhere!

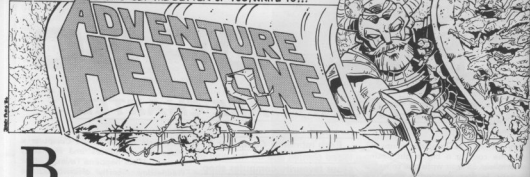
WEEK	LAST	WEEK	IN CHART	TITLE	Publisher	Computer	SPECTRUM	VIC 20	COMMODORE 64	AMSTRAD	ORIGAN	BBC	MEMOTEC
1	2	10		JET SET WILLY SOFTWARE PROJECTS	SPECTRUM	•							
2	3			TORNADO LOW LEVEL VORTEX	SPECTRUM	•							
3	1	4		SABRE WILLY ULTIMATE	COMMODORE 64	•							
4	2	5		BEACH HEAD NECESSARY GOLD	SPECTRUM	•							
5	24	2		FULL THROTTLE MICROGAMES	SPECTRUM	•							
6	4	5		MURPHY MELLOUNGE HEDGE	SPECTRUM	•							
7	8	11		FIGHTER PILOT DIGITAL INTEGRATION	SPECTRUM	•							
8	11	8		CODE NAME MAT MICROGAMES	COMMODORE 64	•							
9	1			MATCH POINT PRISON	COMMODORE 64	•							
10	11	2		ARABIAN NIGHTS INTERCEPTOR	B.B.C.	•							
11	1			FORBES FACE	SPECTRUM	•							
12	18	5		JACK & THE BEANSTALK THOR	SPECTRUM	•							
13	17	4		LOREDS OF MIGHTMAY BEYOND	COMMODORE 64	•							
14	7	6		POYTON BEYOND	SPECTRUM	•							
15	6	3		VALHALLA LEGEND	SPECTRUM	•							
16	13	10		MAVIC MINER DIGITAL SOFTWARE PROJECTS	SPECTRUM	•							
17	9	8		TRASHMAN NEW GENERATION	SPECTRUM	•							
18	12	11		ATAC ATAC ULTIMATE	COMMODORE 64	•							
19	20	4		BLUNDER ALLIGATOR	COMMODORE 64	•							
20	19	6		INTERNATIONAL SOCCER COMMODORE	COMMODORE 64	•							
21	18	3		ATLAS CHALLENGER COMMODORE	SPECTRUM	•							
22	1			HOBBIT MELLOUNGE HEDGE	COMMODORE 64	•							
23	23	10		NIGHT GUARDIAN DIGITAL INTEGRATION	COMMODORE 64	•							
24	1			VEGAS JACKPOT MASTERTRONIC	MINIATON	•							
25	1			ORIGANES CONTINENTAL SOFTWARE	B.B.C.	•							
26	1			FRANK ARDORVARK	SPECTRUM	•							
27	27	2		WAR OF THE WORLDS C.B.I.	SPECTRUM	•							
28	1			LOREDS OF TIME LEVEL 2	COMMODORE 64	•							
29	1			SPACE PILEY MURPHY	VIC 20	•							
30	1			FLIGHT PATH 737 ANDROS		•							

On the Monday and Tuesday after the end of each diary period, the NOP telephone team swing into action. They contact all the stores and shops on the NOP hit list and write down all the information about sales supplied by the owners and managers of these 300 or so computer games outlets.

This mass of information then goes to the statisticians who collate and check it — and re-check it and check it again before they are satisfied that the figures are correct.

Finally, the chart for that particular fortnight is drawn up and whisked by

DON'T LET THE GREMLINS GET THE BETTER OF YOU, WRITE TO...



Back in the days when the Spectrum was but a twinkle in a ZX81's eye, the first fun computer magazine was born — *Computer & Video Games*.

One of the features in that first issue was a whole page devoted to Adventure games, the introduction to a series of programming tips, plus reviews.

Writing a monthly programming series had its difficulties. Each article had to be complete in itself so as to appeal to the occasional reader, yet follow on from the previous one, allowing the regular reader to get the benefit of the series as a whole.

After some eighteen months, Terry Pratt, founder editor of *C&VG*, told me over a drink at a Christmas party that he had decided to curtail that part of my page — I was to neatly wind it up.

"After all," he said, "the circulation has grown so much since we first started, that most readers are out on a limb — they've missed too many of the basic steps."

He was right, of course, but I headed home heavy of step and with the prospect of a frugal New Year ahead.

Later Terry noticed that I was getting quite a considerable number of letters asking for help in solving Adventures, all unsolicited. *C&VG*'s policy was — and still is — to provide first class reader-support in all fields and Terry suggested I started an official Adventure Helpline.

So in June 1983, the Adventure Helpline was launched. It was the first in the field, later to be imitated by other computer games magazines.

The letters I had been receiving contained many tips as well as pleas and I filed them neatly away, to consult for clues when needed. I had the feeling that making the Helpline official might produce a substantial increase in mail and I could see no easy way of retrieving information from files when, at a later date, there might be many thick volumes.

Being a little obsessed with computer games doesn't mean we at *C&VG* can't manipulate our devices

**In each and every issue of
Computer & Video Games Keith
Campbell, our ace Adventurer,
deals with appeals for help from
fellow Adventurers stuck in dark
dungeons or threatened by large
firebreathing dragons. This is the
story of how the Adventure
Helpline came to be — and how
Keith manages to deal with all
the piles of letters which are
gradually taking over his house!**

to actually work for us, so I set about writing a database program on my Model III TRS-80, to help reference the correspondence. Information retrieval is, of course, one of the main functions of a computer.

Sure enough, my prediction turned into fact a couple of weeks after the July issue appeared on the newsstands. The Adventure correspondence had increased almost tenfold! Luckily I already had "the technology" to manage it!

On to diskettes went all the details — name and address, games on subjects mentioned, category of subject (tips, pleas and various other categories), micro used, letter-number (yes, they all had to be numbered to find them again easily!) and so on.

Many people seem to think that a computer eliminates the personal touch but, with the use of my new

database, I was able to check quickly if a writer had written before. If he had, within seconds I could locate his previous letters and continue the correspondence as if I were writing to an old friend. Well, I was really, for I consider all readers who write to me to be friends and try to reply accordingly.

That is no easy task when dealing with dozens of letters each week, so I felt pleased that I was using my computer to personalise replies, rather than the opposite.

Three months later, so fast and furious were letters arriving, that I had to expand the disc files. To reduce head movement, these had been pre-allocated on the disc.

Disaster struck — I did the inexcusable! I created new blank files on a clean disc and wrote a short routine to read records from drive 0 and write to drive 1. I accidentally



switched the discs and wrote blank records over the painstakingly built-up name and address data! The inexcusable was the fact that I had failed to make a back-up copy before commencing the operation!

It took nearly a fortnight to recover — I had to go through the paper files and type my way back in from scratch!

This had to be done very carefully, so as to get the pointers right, else I would have to type the other files back in as well! When completed, it came home to me just how valuable the program was. I would not have considered repeating all that typing if I wasn't getting a lot of use out of it!

THE POSTCARDS

Up to this time I had been replying by letter typed on a word processor (Scriptit — on which all my articles are written). This meant printing the letter and a file copy tied up the computer, leaving me idle, or having to constantly break my train of thought by playing a review game on another micro.

There were three options available to overcome this — a hardware spooler (a device which stores the data waiting to be printed, thus freeing the computer for less mundane tasks), a second TRS-80 with drives, or postcards!

The first two options were very expensive, whilst the third, surprisingly, had other advantages. They are quick to write by hand and specially printed ones with tailor-made artwork would, I thought, make an attractive personal greeting. So the cards were printed and have become the standard medium for all but the longest answers.

As time went on, searching the database to list letters on a particular game often produced a long list, involving leafing through numerous fat loose-leaf files.

Many of the letters, when found, didn't contain the particular clue I needed and I felt there had to be a more efficient way of getting to the actual information needed.

COPING WITH THE CLUES

What was needed was another database containing the tips themselves. So I set about writing another program. Into this goes every worthwhile tip I come by, on any game.

It might be thought that I am unlikely to forget things like how to get past the Adventureland bear, but I still keep the well-remembered as well as the obscure clues on file.

This allows me to save time by automatically printing out a series of clues for readers with multiple problems and concentrate my time on a personal message.

These programs have served me —

and you — and have proved very much worth the time they took to write, adapt, adopt and improve. But, of course, they won't actually write the letters — only people can do that.

P. COPPINS & S. MARSH

The story of the Helpline wouldn't be complete without mentioning Paul Coppins and Simon Marsh, the two lads who help me cope with the ever-increasing volume of mail.

Paul and Simon were recruited from amongst the regular writers to Helpline and do an outstanding job in helping to keep the answers flowing. The clues we pass on to those in distress come from our own experience and the carefully collated tips sent in by readers. These are freely given and not always accompanied by a reciprocal plea for help. Many are extremely detailed, including maps and, in some cases, complete solutions.

Finding an answer to some letters can be extremely difficult and time consuming. Like the time I spent a whole Christmas afternoon playing my way through *Pyramid of Doom* just to answer one letter! I kept dying and for the life of me couldn't remember how I had originally solved the game!

Some letters are very gratifying to read. One such just over a year ago came from a reader who first bought *C&VG* while he was considering which computer to buy. He said he has never missed an issue since and, reading my review of *Pyramid of Doom*, bought the game for his recently acquired Atari.

He soon completed the whole Scott Adams series and enclosed a sealed envelope to pass on to a reader in distress with *Golden Voyage*, "to put back in some of the enjoyment which you and the magazine have given me in the past."

I sent on that clue — to a P. Coppins of Essex. He was too shy to use his Christian name in those days! I looked the correspondence up before writing this — and found a coincidence. The letter was from a W.H. Ferran of New Malden — home town of a certain S. Marsh!

REBECCA CORWEL ET AL

Perhaps the most cruel and difficult letter ever was an early *Hobbit* problem. It was from a young lady — Rebecca Corwel of Edgware. My *Hobbit* knowledge was almost nil at that time, so I put it to one side whilst I pressed on with the rest of the pile.

A few weeks later, of course, it surfaced and, full of guilt about leaving the poor girl without an answer for so long, I spent frantic hours searching through my then undocumented file. I finally pieced together an answer and replied in grovelling tones of abject apology for

the delay in writing back to her.

Two months later, I noticed a vast envelope stuffed full of readers' letters hanging on the C&VG office wall. It was labelled "Rebecca Corwel letters". I became suspicious and asked Robert Schifreen, quite casually, who she was.

"Oh, that's me! I used it as a pen-name in the Mailbag. Those are the answers!" he replied chirpily.

"Are you a *Hobbit* player by any chance?" I seethed. "Oh! I'd forgotten about that! Yes, I was stuck, and I thought it would be a good way of testing the Helpline!" I had sweated blood over that reply!

It had gone in the office out-tray a couple of yards from Robert's desk, then downstairs for franking and posting and was duly delivered on his doormat in Edgware the following day!

If you still have your copy of the December 1983 issue of *C&VG*, you might care to turn to the opening paragraphs of my review of *Circus*. You probably didn't realise it at the time — I was getting my own back!

Every now and then I get a good laugh from a letter. Like one from a pupil at a remote boarding school — who shall be nameless to protect the guilty, but he knows who I mean!

He was bored to death by the lack of any life in the locality — *C&VG* always got delivered three weeks late, if at all — and to cap it all he was stuck in a boring Adventure.

He said that if I didn't help him, he'd take up something really interesting like reading a roll of wallpaper. I ran off the reply by feeding some cut-down wallpaper into my printer!

Occasionally I get a letter that irritates. Those are the ones that offer tips for cash. Those readers get short — but polite — shrift! We don't pay for tips — and we don't charge for them. The concept of the Helpline is a free exchange of information between Adventurers — given a bit of momentum by Paul, Simon and myself.

TYING IT ALL UP

After our replies have been sent, I re-read the letters for previously unrecorded tips and add them to the database. Finally, I load Scriptit and go through the letters once again, picking out the problems that proved unanswerable and the tips sent in response to previous pleas in the magazine, for printing upside down in my regular column.

But the story doesn't end there. When it's time to write the next Adventure Helpline page, I edit the Scriptit text and remould my rough notes into a readable article, to appear about two months later.

And then the cycle starts all over again!

THE ALCHEMIST OF AROANIA

"What's your program of the day then, Dan?" enquired Lizzie Thomas of her diligent brother. Dan, huddled over his keyboard, muttered something in reply which Liz did not catch.

She looked up from her own computer and from the exciting new historical adventure she was in the process of composing and tried again: "Hey! Genius! What are you writing?" "Shut up woman", was the rejoinder from the young biochem-genetic engineer, intent on his next line of code. "Now look what you've made me do!" he exclaimed, "I've gone and mis-spelt an important word and the program's hung!"

His sister glanced at her own VDU screen and said "Funny, so has mine..." "What did you just type in?" Dan mentioned the word and they looked at each other in amazement. "That just has to be one of the greatest coincidences ever!" said Dan. "But look what's happening to the screen" shouted Lizzie, pointing frantically to her VDU. Dan, equally stunned, was watching the screen imagery change from his familiar alphanumeric to a fantasy landscape populated by mystic beings but with curiously mortal expressions...

The Thomas Twins' discovery was a window into a fabled land created by the incredible chance of typing that magic word at precisely the same instant. They looked and heard a small rubber suited figure announce:

"Now listen with care to WET.

SUITED WILLY,
Ignoring my message would be
really silly.

It's happened my friends; The
Word has been typed.

We're under inspection, their screens have been wiped.

A careful review of the neatly drawn
pics

Will reveal two young GBs with metals to mix

The name of this earliest alloy of
fame

Is the key which unlocks this in-

credible game!

'Twill give you, Dear Reader, the start you deserve.

Tis the Word which the Twins
found to let them observe
The Alchemist's caverns and all
that's there shown,
Success to your Quest and you
search for the stone"

Dan and Liz immediately shouted "But we know the word!" but their cry was in vain for no sound can penetrate the scene . . .

But you, gentle quiz-solving person, must write the Word in the place appointed or find your effort's doomed! Wait, though! Let us see what new wonders appear on the Twins' screens: A child-like figure, the MANIC MINOR, appears from deep within the cave and, pressing buttons on a huge console, intones:

"The object of your true desire
Requires the keenest mind
To scan the scene for knowledge
won

From matrices designed

To run with ease a program bold,
A Symbol so defined

Who sought mutation's kind
Reward for diligence in crushing
rock

To leave pure Gold refined!

The Year-Book bids you write the name

In modern terms assigned . . ."

The Thomas Twins could see at once the method needed and set to their keyboards with a will but Liz, being more literary than mathematically inclined, soon gave up the fruitless task and turned to watch Dan's

acute perception produce a beautiful symbol on his screen . . . A little feverish research soon gave them the answer!

As they watched fascinated, the fur-capped figure of The Alchemist himself glowed bright in front of his furnace and their screens flickered with letters and disjointed words such as Lucifer and Tipperary. And Adept (for it is he — you can tell by the fur hat) turned to them and recited:

"Give me the name of the man and the date."

When first he was truly aware
Of the stuff he had made in his furnace so late

(You must treat it with infinite care!)

From their "window", the Twins saw only one clue so perhaps our clever readers will get there first.

After all, the Thomases are not exactly in the running for prizes! But again, it was Dan who got this one, Liz being thwarted once more. To atone, however, she was far ahead when Commodore Atari of The Imperial Japanese Navy had finished *his* little ditty . . .

Some Peopas computas in homes
Some peopas go down big harrs
Pray games on machines velly fast
on the scleens

Prace is named from whea Sticks
Liver farts!"

But instantly from the depths of the cave, a Puffer called Gine retorted: Ed's note: Puffers are low grade alchemist's assistants mainly recruited from the ranks of failed BSc's in chemistry and discarded software writers — this one goes around muttering "I'm a gine, I'm a gine", so is known, of course, as The Gine . . .)

That poem won't work, you slitty-eyed Berk!

We must have the latties and longs
to pinpoint the peak where the

Alchemist's reek
is produced from cowpatties and
pongs . . . !

Naturally, Liz, having grown up with classical geography, was home and dry on this one. Dan's interest diverted to a sum he had spotted on an oilcan (could this be the perfect case from which to construct the final clue?) But some strange jazzy music caught their attention to MERLINN RUMM chanting:

Time had flown and, although the wins put their minds together as to how this could help with the problem, Dan began to fret for his tea (highlight of his young life!). Finally, it was Liz who had sown the first seed for a solution. Things in the music suggested a strong Latin influence and she took a moment to reflect that the power alone could signify Elemental

STANDARD BASIC

```

10 GOSUB 200
15 INPUT A$
20 FOR B = 1 TO 3
25   LET RS = AS + AS
30   LET C = C + 1
35   LET BS = MIDS (AS,B,1)
40   LET CS = CS + BS
45 NEXT B
50 PRINT B, INT ( RND (1) * 999) + 1
55 PRINT D
60 LET CS = ""
65 IF C = 20 THEN
    LET C = 0
70 GOTO 15
75 GOSUB 200
80 LET X = X + 1
85 IF X = 100 THEN
    PRINT "CAVG"
90 PRINT X
    IF X = 200 THEN
        LET X = 0
95 GOTO 80
100 GOSUB 200
105 INPUT AS
110 IF LEN (AS) < > 3 THEN

```

```

PRINT "****":
GOTO 105
115 FOR B = 1 TO 3
120 LET BS = AIDS (AS,B,1)
125 LET CS = ACS (BS) - 17 - A
130 LET ES = CHRS (C)
135 LET CS = CS + BS
140 NEXT B
145 LET D = VAL (CS)
150 PRINT D
155 LET CS = ""
160 LET A = A + 1
165 IF A > 16 THEN
    LET A = 0
170 GOTO 105
200 LET A = 0
205 LET C = 0
210 LET X = 0
215 LET CS = ""
220 PRINT "ENTER DATA:"
225 PRINT
235 PRINT
239 END

```

SPECTRUM BASIC

```

10 GOSUB 200
15 INPUT A$
20 FOR B = 1 TO 3
25   LET B$ = A$ + A$
30   LET C = C + 1
35   LET B$ = A$(B TO B)
40   LET C$ = C$ + A$
45 NEXT B
50 LET D = INT ( RND * 999 ) + 1
55 PRINT D
60 LET C$ = ""
65 IF C > = 20 THEN
    LET C = 0
70 GOTO 15
75 GOSUB 200
80 LET X = X + 1
85 IF X = 100 THEN
    PRINT "C&VG"
90 PRINT :
    IF X = 200 THEN
        LET X = 0
100 GOSUB 200
105 INPUT A$
110 IF LEN (A$) < > 3 THEN

```

```

PRINT "****";
GOTO 105
115 FOR B = 1 TO 3
120   LET B$ = A$(B TO B)
125   LET C = CODE(B$) - 17 - A
130   LET B$ = CHR$(C)
135   LET C$ = C$ + B$
140 NEXT B
145 LET D = VAL (C$)
150 PRINT D
155 LET C$ = ""
160 LET A = A + 1
165 IF A > 16 THEN
    LET A = 0
170 GOTO 105
200 LET A = 0
205 LET C = 0
210 LET X = 0
215 LET C$ = ""
220 PRINT "ENTER DATA:"
225 PRINT
230 PRINT
235 RETURN
999 STOP

```

AAB EBJ HCF HDJ
 FHL ILI GGH LHJ LKM
 KRM STT MOS NSV QOO QUW XQQ
 RTX IBA FGE LCC
 DHM FII ILL HNL LQN LJQ
 MNL LSP OPP SRM
 ORU RUV SQQ TWV ADC BDI FGC
 EMD FFI IGJ
 GGH QJL OLM NKQ LRT QSS
 NTV VRS POT TPY ZSQ
 JIE JFI GDI DDE GMF FFI OMN
 HHI PRR JJM NLL TTM QPT

Merlenn started to beat a bizarre rhythm on a sharpening instrument called a Clone Hone and, in his richest baritone, accompanied it with:
 "Take these letters now in English, Re-arrange in ancient tongue To make an elemental square, A quarter to each one.
 Three parts play well with alloy bright (Of Copper, Zinc and Lead!) The last one must you write with care In language long since dead.
 For it will guide your searching eye To regions where exist Those ciphers, keys to final quest; Computers now enlist!

Count with Title starting true, The problem will unfold, Take no note of dot nor dash, The Final Story's told . . .
 Take care! Read well! Those lines will tell Just what you have to do. We've shown you all which way to go.
 The rest is up to you . . ."
 The screens faded and the Twins looked at each other for a moment — all thoughts of tea forgotten now — and set to work on their keyboards with a feverish intensity. For the prize is great and they have YOU to beat . . . And C&VG do not stint their rewards for success in their Quests . . .

OOQ WTX PSR TVQ CJB
 JKH KGL HED FFI MNH
 GIN KMJ IQK MJJ OPQ OMM
 PNR NNO WVW TSV YXU
 BBD EDC FGE HLK HIF GNF KKP
 MLP JOQ KKN SNS
 LLM QMR RRP ROQ SYP
 RTU EBA ECD FDD DDJ EHN

UNIVERSAL GRAPHICS DEMONSTRATION

```

2 REM APPLE LINES
4 REM SPECTRUM LINES
6 REM BEB & ELECTRON LINES
10 REM COMMON LINES
12 SA = 4
14 LET SA = 2
16 SA = 10
32 HORIZ 18COLOR=3
34 PAPER 0: BORDER 0: INK 7
36 MODE 4
102 R=50:S=0:E=6.3: CX=140: CY=95
140 LET R=40: LET S=0: LET E=6.3: LET CX=128: LET CY = 88
106 R = 27.5: S = 0.1E = 6.3: CX = 500: CY = 500
110 GOSUB 1000
112 R=85:S=-.78:E=.79: CX=140: CY=-42
114 LET R=75: LET S=2.35: LET E=3.92: LET CX=128: LET CY=205
116 R = 42.5: S = 2.35: E = 3.92: CX = 600: CY = 1200
120 GOSUB 1000
130 FOR B = 0 TO SA
132 HPLOT 138-B, 149 TO 138-B, 191
134 PLOT 128 -B, 5: DRAW 0,80
136 MOVE 310-B, 87.5: DRAW 310-B, 97.5
142 HPLOT 77 -B, 0 TO 77-B, 23
144 PLOT 75-B, 172: DRAW 0, -24
146 MOVE 895-B, 88.5: DRAW 895-B, 97.5
152 HPLOT 197-B, 0 TO 197-B, 23
154 PLOT 182-B, 172: DRAW 0, -23
156 MOVE 300, 150-B: DRAW 900, 150-B
162 HPLOT 80, 160-B TO 200, 160-B
164 PLOT 68, 30-B: DRAW 120, 0
166 MOVE 585-B, 22.5: DRAW 585-B, 25
170 NEXT B
176 GOTO 176
200 GOTO 200
1000 FOR B = 0 TO SA
1002 HPLOT CX - SIN(S)*(R-B), CY-COS(S)*(R-B):

```

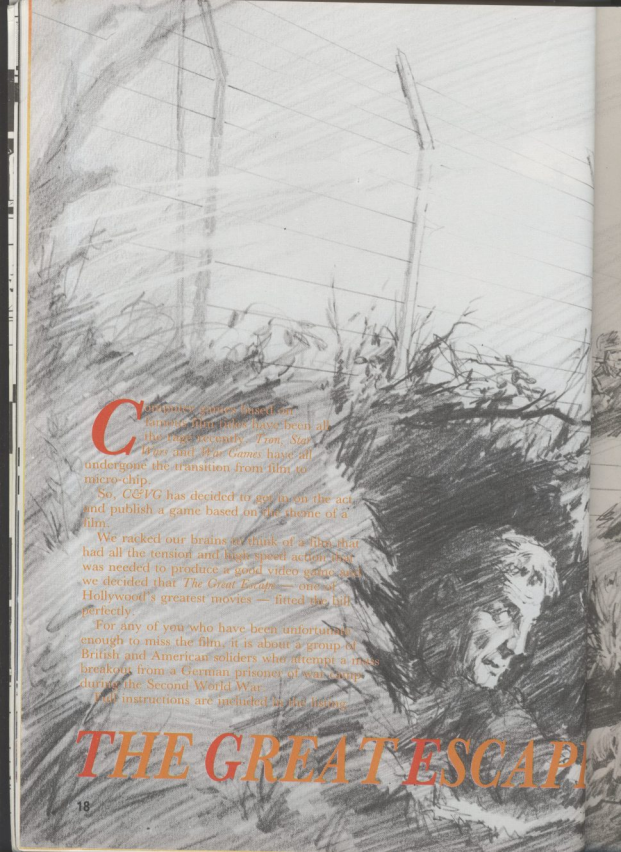
```

1004 LET XO = CX-SIN(S)*(R-B): LET YO = CY-COS(S)*(R-B):
    PLOT XO, YO
1006 MOVE CX-SIN(S)*(R-B), CY-COS(S)*(R-B)
1010 FOR A = 8 TO E STEP .1
1012 HPLOT TO CX-SIN(A)*(R-B), CY-COS(A)*(R-B)
1014 LET XN=CX-SIN(A)*(R-B): LET YN=CY-COS(A)*(R-B): DRAW
    XN-XO, YN-YO: LET XO=XN: LET YO=YN
1016 DRAW CX-SIN(A)*(R-B), CY-COS(A)*(R-B)
1020 NEXT A : NEXT B
1100 RETURN
COMMODORE 64
10 REM COMMODORE & OTHER COMPUTERS
20 FOR A=1 TO 30
30 PRINT
40 NEXT A
50 AS="O-----O"
60 BS="-----O"
70 CS="O-----O"
80 DS="O-----O"
90 ES="-----O"
100 FS="O-----O"
110 GS="O-----O"
120 HS="O-----O"
130 PRINT AS: PRINT AS: PRINT AS: PRINT GS:
    PRINT FS: PRINT HS: PRINT BS: PRINT DS: PRINT GS:
    PRINT GS
140 FOR A=1 TO 5: PRINT AS: NEXT A
150 PRINT GS: PRINT GS: PRINT DS: PRINT BS: PRINT ES:
    PRINT CS: PRINT ES: PRINT ES: PRINT ES
160 GOTO 160
200 END
300 REM DASHES REPRESENT SPACES DO NOT TYPE MINUS
    SIGNS!

```







Computer games based on famous film titles have been all the rage recently. *Tron*, *Star Wars* and *War Games* have all undergone the transition from film to micro-chip.

So, C&VG has decided to get in on the act and publish a game based on the theme of a film.

We racked our brains to think of a film that had all the tension and high speed action that was needed to produce a good video game and we decided that *The Great Escape* — one of Hollywood's greatest movies — fitted the bill perfectly.

For any of you who have been unfortunate enough to miss the film, it is about a group of British and American soldiers who attempt a mass breakout from a German prisoner of war camp during the Second World War.

Full instructions are included in the listing.

THE GREAT ESCAPE



RUNS ON A COMMODORE 64


BY NIEM GANY

```
PRINT *****
PRINT * THE GREAT ESCAPE *
PRINT * FOR THE CBM.64 *
GOTO 1170
PRINT *****
PRINT "THE GREAT ESCAPE"
LET S=0
LET M=200
PRINT "WHAT WIDTH DO YOU WANT THE"
INPUT W
LET A=INT(W/2)
LET L=4
LET V=W
LET R=W
100 LET D=INT(RND(1)*3-1)
110 IF L+D<0 OR L+D>20 THEN GOTO 100
120 LET L=L+D
130 LET V=V+D
140 LET R=R+D
150 LET N=
160 GOSUB 1000
170 PRINT " "
180 LET N=V
190 GOSUB 1000
200 PRINT " "
210 LET N=R
220 GOSUB 1000
230 PRINT " "
240 SET I$
250 IF I$="Q" THEN GOTO 280
260 LET V=V-1
270 LET R=R+1
280 IF I$="P" THEN GOTO 310
290 LET V=V+1
300 LET R=R-1
310 LET S=S+1
320 IF S=1 OR R=1 THEN GOTO 370
330 GOTO 100
340 PRINT "DO YOU WANT ANOTHER GO(Y/N)?"
INPUT A$
IF A$="Y" THEN GOTO 10
```

```

343 PRINT"OR DO YOU WANT THE PIANO?(A/N)
344 INPUT A$
345 IF A$="A" THEN GOTO 7898
350 STOP
355 IF "V" OR "v" = GOTO 1588
370 PRINT"YOU TUNNELED INTO A MINE "
380 PRINT"AND BLEW UP"
390 PRINT"DO YOU WANT ANOTHER GO?"
400 INPUT A$
410 IF A$="v" THEN GOTO 18
420 PRINT"OR DO YOU WANT THE PIANO ?(A/N)
430 INPUT A$
435 IF A$="A" THEN GOTO 7898
440 STOP
479 *8
1000 IF N=8 THEN RETURN
1010 FOR I=1 TO N
1020 PRINT " ";
1030 NEXT I
1040 RETURN
1170 PRINT"
1180 PRINT"
1190 PRINT"YOU ARE IN A PRISONER OF "
1200 PRINT"WAR CAMP AND ARE TRYING "
1210 PRINT"TO ESCAPE BY TUNNELING "
1220 PRINT"THROUGH A FIELD WITH MINES"
1230 PRINT"ON EITHER SIDE OF IT."
1270 PRINT" BEWARE! IF YOU TUNNEL"
1280 PRINT"INTO A MINE YOU WILL..."
1290 PRINT"
1300 PRINT" Q=LEFT P=RIGHT "
1310 PRINT"*****"
1320 GOTO 18
7898 REM PIANO KEYBOARD
7100 PRINT"
7110 PRINT"
7120 PRINT"
7130 PRINT"
7140 PRINT"

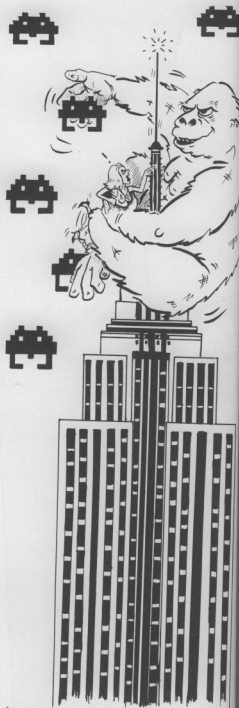
```



```

7150 PRINT" 'SPACE' FOR SOLO OR POLYPHON
10"
7160 PRINT" 'F1,F3,F5,F7' OCTAVE SELECTI
ON"
7170 PRINT" 'F2,F4,F6,F8' WAVEFORM"
7180 PRINT" HANG ON, SETTING UP FREQUENCY
TABLE..."
7190 S=13*4896+1024 DIMF(26) DIMF(255)
7200 FORI=0TO28:POKES+1,B:NEXT
7210 F1=7040:FORI=1TO26:F(27-I)=F1*5.8+3
8:F1=F1/2*(1/12):NEXT
7220 K$="Q2W3E4R5T6YU8I9O0P-#&+"
7230 FORI=1TOLEN(K$):K(ASC(MID$(K$,I)))=
I:NEXT
7240 PRINT"Q "
7250 AT=0:DE=0:SU=15:RE=9:SV=SU*16+RE:AV
=AT*16+DE:WV=16:W=0:M=1:OC=4:HB=255:Z=0
7260 FORI=0TO2:POKES+5,I*7,AT*16+DE:POKE
S+6+I*7,SU*16+RE
7270 POKES+2,I*7,4000AND255:POKES+3,I*7,
4000/255:NEXT
7300 GETA$:IFA$="" THEN7300
7310 FR=F(K(ASC(A$)))/M:T=V*7:CR=S+T+4:I
FFR=2THEN7500
7320 POKES+6+T,Z:REM FINISH DEC/SUS
7325 POKES+5+T,Z:REM FINISH ATT/REL
7330 POKECR,8:POKECR,8:REM FIX OFF
7340 POKES+T,FR-HB*INT(FR/HB):REM SET LO
7350 POKES+1+T,FR-HB:REM SET HI
7360 POKES+6+T,SV:REM SET DEC/SUS
7365 POKES+5+T,AV:REM SET ATT/REL
7370 POKECR,WV+1:FORI=1TO50*AT:NEXT
7375 POKECR,WV:REM PULSE
7380 IFF=1THENV=V+1:IPV=3THENV=0
7400 GOTOT300
7500 IFA$="" THENM=1:OC=4:GOTOT300
7510 IFA$="" THENM=2:OC=3:GOTOT300
7520 IFA$="" THENM=3:OC=2:GOTOT300
7530 IFA$="" THENM=4:OC=2:GOTOT300
7540 IFA$="" THENM=8:OC=1:GOTOT300
7550 IFA$="" THENM=8:WV=16:GOTOT300
7560 IFA$="" THENM=1:WV=32:GOTOT300
7570 IFA$="" THENM=2:WV=64:GOTOT300
7580 IFA$="" THENM=3:WV=128:GOTOT300
7590 IFA$="" THENP=1-P:GOTOT300
7600 GOTOT300
7600 PRINT"HIT A KEY"
7610 GETA$:IFA$="" THEN7810 WAIT FOR A KE
Y
7620 PRINTA$:RETURN

```



...Since you discovered Space Invaders you've lost all interest in our RELATIONSHIP.

STAR TURN

Magician Paul Daniels isn't a new recruit to the computer craze, as he's owned his Atari 800 for four years now and first got interested in micros a year before that.

"It seemed that every other person I got up on stage was a computer programmer and I'd no idea what that was at all. I think it's part of my job to be able to talk to as many of the audience as possible about their jobs and also I wanted to find out about computers out of interest.

"For a year I bought every magazine on the market, read everything in them and at the end I was none the wiser. I don't know about now, but then they were written by people who knew something for other people who knew something, not for the likes of me who knew nothing. You don't try to teach people French by showing them a book written entirely in French, do you? But that's what they seemed to be doing.

"Anyway, at the end of that year I simply walked into a shop and said, 'Look, there's £1,000, I want a computer and I know nothing about them.' The assistant said, 'Have a ZX-80,' and I said, 'No thanks, I know that much. I do want one with a keyboard.'

"I really believe I got very lucky because that guy sold me an Atari 800 and that machine's been switched on virtually non-stop for about four years and it's fine. And I mean non-stop — I literally leave it on the whole time."

For his £1,000 Paul also acquired a disc drive, a cassette player and a few programs. In the meantime he has added an Epson MX-80 printer, a buffer that allows him to use the Atari and the printer simultaneously and a couple of modems.

"I love those . . . when you start talking to other people with micros, that's when the fun starts. One of the modems restricts me more or less to England, but with the other I've been plugged into the States and everywhere. I also do a lot of letter-writing on the Atari."

"I got into programming by typing in listings from magazines and I learned more from doing that a line at a time and discovering what each one did than from any book . . . certainly not the manual which I couldn't understand. I'm delighted with the Atari and I'd only get another micro now if I could run the house with it when I'm away . . . you know, switch the lights on and off and draw the curtains and things.

Paul loves games and had a hand in writing *Paul Daniels' Magic Adventure* which was published a few months ago.

"It's a traditional type Adventure but I also wanted it to have games sections and a few tricks in it. Someone else did the programming, but I gave him the storyline, the jokes and devised the games that are in it."

"At one point you go to a magic show, for which you need a real pack of cards. You cut the deck and then, after answering a few questions, the computer tells you what your card is. Very clever! I'm also involved in another piece of software that should be out soon which consists entirely of magic tricks on the computer written by someone in Cambridge who's a magician, a programmer and a mathematician."

We asked Paul about his favourite games.

"I tell you what I've been using more than anything lately and that's the *Atari Touch Tablet* and *Atari Artist*. It is absolutely brilliant and I sit here for hours just playing around with it . . . the shimmering rainbow effect you can get is beautiful."

"My all-time favourite joystick game, though, is one called *Sea Dragon* by Russ Wetmore which has been



Paul Daniels

We all know that computers can perform magic — but what happens when a real magician gets his hands on one? Mike Gerrard went to see ace magic man and TV star, Paul Daniels, who not only enjoys playing computer games but also had a hand in writing a computer Adventure.

out a couple of years. You go through a series of underground passages, shooting mines and dodging things and so on. The sound and graphics are excellent and really bring the best out of the Atari. I have got through it to the end but only after hours and hours at it. I've had more fun with this than with anything. In fact, I wrenched two joysticks apart playing it which took me to designing and building my own. They're quite easy to make, really."

Paul says that his specially designed joysticks may find their way onto the market, but the details for that haven't been finalised yet. He also mentioned a software protection device that he stumbled across while designing his *Adventure*. "But I'm not telling you what it is!"

We should have known: magicians never reveal their secrets.

STRATEGY GAMES: Begin

War games have been around for ages — almost as long as conflict itself — but only recently have they started to become really playable on computers. Strategy and war games are enjoying a boom at the moment, thanks to Mike Singleton's *Lords of Midnight* epic game, from Beyond Software, and companies like Lothlorien who have a range of authentic war game programs. Here, Mike Turner takes a look at the history of strategy games and the shape of things to come.



In the mid-sixties mainframe computers were huge ponderous items that took up half a room and offered approximately 6k of user memory. Practically all programming was done in binary code and time on the system was amazingly expensive. In view of all this, it seems unlikely that anyone should go to the time and trouble of trying to program games on these machines!

There was a sound reason however. A lot of software was written specially for a specific customer, often after the computer had been installed and, in order to get the operators acquainted with the machine, it was the custom of software houses to put some games on for people to play with.

The most complicated one of these was called *Kingdoms* or sometimes *Hammurabi*, after an ancient king — and this game was the true forerunner of most of today's strategy games.

Now, the principle of the game was that you had to rule a small country, dependent on wheat crops for its survival. Each game turn represented a year, and each year the computer would tell you how much land you had, how much grain and how many subjects you ruled. Then you had to enter how much land you were going

to buy or sell, how much grain you would plant, store and use to feed your people.

The computer would do some calculating, add in a few random numbers and then print up your status for the next year.

If you hadn't allowed enough corn for planting, you weren't like to have a good crop and if you hadn't given sufficient out for food, some of your population would die of starvation.

At random the program would throw in such horrors as harvests spoiled by weather, rats eating some of your grain store and plague amongst your subjects.

Just as the first Adventure programs had been inspired by the game of *Dungeons and Dragons*, so the first business simulations were inspired by board games such as *Monopoly*. Someone must have looked at the early *Kingdom* programs and realised that exactly the same principle could be used to simulate almost any kind of control situation.

Monopoly itself soon became available under a number of titles from software houses, drawing fire from the board game manufacturers frantically trying to protect their copyright.

In most of these computerised ver-

sions it was possible to play against the computer or an opponent, with the computer keeping track of the positions and finances.

The *Kingdom* principle is now being applied to all kinds of situations, from games that put you in the hot seat at air traffic control at a major international airport or give you charge of the economy or even put you at the head of a Chicago gang in the Roaring Twenties!

In early times all computer readout was either in the form of punch tape or as text on a printer but, at a trade fair in 1968, computer giant Honeywell displayed a computer playing noughts and crosses with a feature that was to revolutionise computer use, and game playing in particular.

It featured a television type screen. Of course, space invaders was still a long way away, as indeed was the idea of being able to use any form of computer in an amusement arcade!

But it did make strategy war games a possibility, with the screen keeping track of the armies, ships, spaceships or whatever. The first example of this to emerge was a space tactical game most commonly called *Star Trek* after the television series. The object was to command the U.S.S. Enterprise, explore the galaxy and destroy all the alien invading spaceships

before

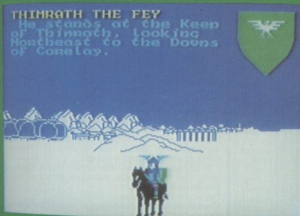
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The popul most anoth than t Spect Silver which cept sophi

It v ment progr propu puter Thi than beca "thin tive. The alrea

Beginnings To The Present Day



before a certain date.

The computer would randomly set up a galaxy consisting of a number of sectors, each with the possibility of enemy ships, stars and refuelling stations.

The early machines had no graphics as we know them now. The program would use letters, question marks and stars to represent the various objects in the game, but later on, block graphics made pictures possible.

The Star Trek program proved so popular that it is still available for most machines in one form or another. There have been no less than three versions available for the Spectrum from R and R Software, Silversoft and Star Dreams, all of which are faithful to the original concept although a little more sophisticated!

It was quite early in the development of home computers that game programmers saw the potential of proper war games, using the computer as an opponent.

This was a little more complicated than either *Star Trek* or *Hammurabi*, because the computer needed to "think" its way to a particular objective.

The type of programming logic was already in use as chess programs had

been around for a long time, and of course the super-powers have been playing serious simulation games since they first had the necessary computer technology. This has been recently highlighted in the film *War Games*, in which a micro user manages to get his machine linked by phone to the U.S. nuclear simulation and begins to play at what he thinks is a game called Thermo-nuclear War! He does not realise that the government has given control of the real defences to his games computer.

It is true that there really is a computer in the States that spends all its time playing at nuclear war, and it is a sobering thought that in most of its scenarios, whether a winner emerges or not, Great Britain gets completely destroyed.

Probably the strategy game that has progressed most from the early programs is Beyond Software's new fantasy war game *Lords Of Midnight*. By utilising a new method of displaying scenery that the designer, Mike Singleton calls "landscaping", it is possible to look in any direction across the Land of Midnight and see landmarks, buildings and armies in perspective.

This is made more interesting by the fact that, as you recruit army

leaders, it is possible to look through their eyes, injecting more atmosphere into the game than the more conventional "markers on a map" approach.

The game has a fantasy setting, cross between Tolkien's *The Lord of the Rings* and *The Chronicles of Thomas Covenant* by Steven Donaldson, and it may not appeal to serious wargamers, but the programming represents a milestone in strategy gaming, and it is to be hoped that this method may be used for other kinds of settings in the future.

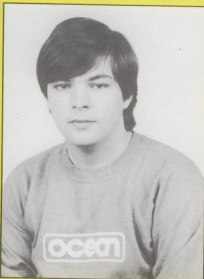
Certainly strategy programs have come a long way from their simple beginnings.

Don't forget to read Mike Singleton's *Fifth Column* every other month in *Computer & Video Games*. It's THE column for war-gamers and strategy games fans.

Mike will be bringing you all the up-to-date news and reviews about strategy and war games — on computer and play-by-mail too! Mike is the man behind *Lords of Midnight*, *Treachery* and — the one that started it all — *C&VG's* gone but not forgotten *Seventh Empire* play-by-mail game.

So don't forget to look out for *C&VG's Fifth Column* — before it finds you!

GAMES



DESIGNER

NAME: Christian Urquhart
GAMES: Cavelon, Hunchback, Eskimo Eddie, Transversion, Decathlon.
BORN: Brighton, 1967.

Most people's first encounter with a home computer is a pretty humble experience — a BBC model B, or ZX Spectrum in the school computer room. Not so for Christian Urquhart, Ocean's top programmer, who went to school in Abu Dhabi. Things are slightly larger there. "It was on an IBM mainframe which we used from terminals," he recalls. "I knew then that I wanted to be a programmer, though I didn't imagine I would be a full time games writer."

Christian is presented with projects by Ocean and does not have to think up ideas for games. "Cavelon is my favourite game which is licensed from the arcade game by Jet Soft. Hunchback is also a licensed game".

At 17, Christian is Ocean's youngest programmer and already has a string of best selling games under his belt. This fact has not escaped his employers at the Manchester-based firm — when C&VG called to arrange this interview a spokesman said: "Oh no, he's going to get so big headed!"

Favourite Food: Fish.

Favourite Drink: Lager.

Most Watched TV Program: "I don't watch much, but I do like a good film".

Favourite Computer Program: Cavelon, Sabre Wulf, Dragon's Lair, the arcade game.

Countries Visited: Nigeria, Abu Dhabi

Favourite Pop Groups: Nik Kershaw, Frankie Goes to Hollywood, Status Quo.

Ambitions: To own my own software company.

Worst game I've ever played: Crazy Kong by C Tech.

The one thing about computing that most makes me want to throw up: "A spike through the mains. It can cause you to lose everything you've done over the last few hours".

NAME: Malcolm Evans

GAMES: Trashman, Knot in 3D, 3D Tunnel, 3D Monster Maze.

BORN: Romford, Essex, 1954.

Malcolm Evans is a self confessed workaholic. "My hobby is computing. When I want to relax, I like to sit down at the computer".

This situation is not helped by the fact that New Generation's offices are now situated at the bottom of the garden.

Malcolm's first contact with computers was in his previous job when he worked on computer control systems for jet engines.

Like many programmers now working full time on writing games, Malcolm started off writing games in his spare time as a hobby.

"My first games were for the ZX81 and were published by a company called J.K. Greye."

New Generation has since bought the rights to these games and now publish them. Malcolm's twin brother, Rod, also works for the company, handling the business side, leaving Malcolm free to concentrate on games writing.

With Trashman I and II still in the charts, the future looks very bright for the dustbin software company.

Favourite Food: Curry.

Favourite Drink: Lager.

Most Watched TV Program: Tomorrow's World.

Favourite Computer Program: Trashman.

Countries Visited: Scandinavia, the Canaries.

Ambitions: To continue to run my own company.

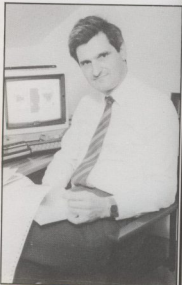
Pets: "I've got two children"

Favourite Musician: John Williams.

Worst game I've ever played: 3D Star Wars. "It sounded good so I bought it. It was dreadful. The company that made it has now gone out of business".

The one thing about computing which most makes me want to throw up: Frustration when my programs won't do what I them to do!

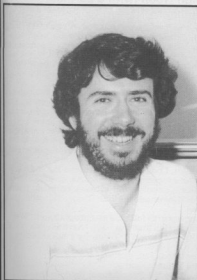
GAMES



DESIGNER

GAMES

DESIGNER



NAME: Philip Mitchell

GAMES: The Hobbit, Penetrator, Mugsy, Sherlock Holmes.

BORN: Melbourne, 1961.

Of all our featured designers, Philip Mitchell has the strongest track record — four games, four smash hits.

The *Hobbit* is now the standard Adventure game on four home computers — Spectrum, 64, BBC and Atmos.

Penetrator is still the best Scramble-type game for the Spectrum and *Mugsy* introduced a whole new area of gaming with its mix of arcade, strategy and superb graphics.

With *Sherlock* riding high in the *C&VG* / Daily Mirror charts, this game could well be bigger than even *The Hobbit*.

Philip began his programming career with Melbourne House after taking a Computer Science degree at the local University.

Philip's next project, now that *Sherlock* is on sale, is likely to be *Lord of the Rings* though he exercises typical Melbourne House caution on this subject. "Nothing has been decided yet, though as soon as I am given the word I will start on the program".

Favourite Food: Italian, apricots, oysters.

Favourite Drink: Coffee.

Most Watched TV Programme: "I don't watch TV. I prefer reading Asimov and other science fiction authors".

Favourite Computer Program: Classic Adventure on mainframes, *Manic Miner*.

Countries Visited: England, New Zealand.

Ambitions: To retire rich and be young enough to enjoy the money.

Favourite Pop Groups: Fleetwood Mac, Eagles.

Worst game I've ever played: *Valhalla* and *Psytron*.

The one thing about computing that most makes me want to throw up: "Nobody makes the computer that I really want. It should have at least one megabyte, a 68000 chip, and very high resolution graphics."

NAME: Orlando

GAMES: Zalaga, Frak.

BORN: Unknown.

There are a lot of things we don't know about Aardvark Software's Orlando. Like how old he is, where he was born, what he eats for breakfast — all the things that games players are dying to find out.

And why are you deprived of this essential information? "I'm a very private person. I don't want my life to become public property," says Orlando, in his lazy London-Italian accent.

So what do we know about this wizard of the Beeb keyboard. Well — we can tell you that he studying something somewhere in England.

We also know that his motivation for writing Beeb games that are better than Acornsoft's is not only to make money. "I enjoy writing games and playing games. It's as simple as that," he says.

Orlando started out in computer games four years ago when he wrote his first game on the Atom. "It was called *Hedgehog*. I suppose you'd call it a *Frogger* game now, although it was produced long before *Frogger* went on sale".

After that, he wrote an *Invaders*-style game "You've got to write an *Invaders* at some stage in your life."

Favourite Food: Pizza Orlando.

Favourite Drink: Malibu and Babydam with a slice of lemon, Guinness.

Most Watched TV Programme: "I don't watch the telly really, although I occasionally plug in a video".

Favourite Computer Program: *Planetoid*, *Star Raiders*, *Miner 2049'er*.

Countries Visited: Lots.

Ambitions: To be happy, fulfilled and complete.

Favourite LP of all time: Go by XTC.

Worst game I've ever played: *Bega's Battle* — the arcade game.

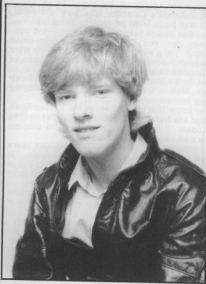
The thing about computing that most makes me want to throw up: "Computer illiteracy and stupidity and people talking about artificial intelligence".

GAMES



DESIGNER

GAMES



NAME: Tony Crowther

BORN: Sheffield, 1962.

GAMES: Loco, Killer Watt, Son of Blagger, Potty Pidgeon, Monty Mole.

Tony Crowther wrote his first computer game for *Computer & Video Games* only to have it turned down by us two years ago.

"It was a Mastermind game with moving coloured pages. It ran on the Pet and I was absolutely thrilled to bits with it".

Two years later it seems unlikely that any magazine would turn down a Tony Crowther program.

"I borrowed the Pet from a friend. I became hooked and decided to buy a Vic. I really learned to program on the Vic. I wrote about eleven programs on it. One of the games was a *Galaxians* which I was really chuffed with."

Tony now works full time for Gremlin Graphics. "I do most of my work at home, at night — it's easier to work then. As well as writing programs for Gremlin, I'm also a director of the company and spend quite a lot of my time looking at other games we want to publish.

Favourite Food: Nothing foreign.

Favourite Drink: Tetley's Bitter.

Most Watched TV Programme: "I tend to watch videos. I like *The Evil Dead*"

Favourite Computer Program: *Frak* on the BBC, *Encounter* on the 64.

Countries Visited. Spain, France, Germany, Malta.

Pets: A cockatiel called Silver.

Favourite Pop Groups: Iron Maiden, Cheap Trick, Jean Michel Jarre.

Ambitions: To be successful.

Worst game I've ever played: *Super Copter* (it's supposed to be a chopper flight simulation. It's written in Basic — a completely dreadful program) and *Psyclon* by Rabbit.

The thing about computing that most makes me want to throw up: The amount of time it takes up.

DESIGNER

NAME: Andy Spencer

GAMES: International Soccer, Basketball, High Noon (with a partner).

BORN: 1960.

You would expect the programmer of two of the best sports simulations ever written to be a keen footballer or basketball player, but Andy Spencer is neither.

"It's just coincidence . . . I'm not particularly keen on football, I just wanted to have a go at representing the game on computer"

Unlike *One on One*, Electronic Arts rendition of basketball, Andy's game features three players on each side which enables the game to incorporate passing, an essential feature of the real game.

"The first time I came across a computer was at the technical college at which my dad taught during the summer holidays. I sat down and played games and became hooked."

"Soon after, I bought a half share in a Pet and learned how to program. I wrote some games, one of which was a noughts and crosses program. I sent them to Commodore but they did not get published".

Andy now works full time as a programmer. "Well, I wouldn't say full time but I don't have another job, if that's what you mean". When he's not glued to a VDU, he enjoys painting — pictures not walls.

Favourite Food: Fish and chips.

Favourite Drink: Cider.

Most Watched TV Programme: *Spitting Image*

Favourite Computer Program: *Aztec Challenge, Forbidden Forest.*

Countries Visited. France, Greece, Belgium, Holland.

Ambitions: To travel the world.

Favourite Pop Group: *The Smiths*.

Worst game I've ever played: Pac Man.

The thing about computers that most makes me want to throw up: Nothing in particular.

IGAMES



DESIGNER

GAMES



NAME: Mike Singleton

GAMES: Lords of Midnight, 3Deep Space, Shadowfax.

BORN: Wirral, Cheshire, 1951.

Ask most top games designers if they like playing games and chances are you'll get the same answer: "I don't really play them much. I only enjoy doing the programming".

This is not the case with *Lords of Midnight* designer - Mike Singleton. "I enjoy playing games. Go is my current favourite. I think it's a real classic game that will survive the test of time."

Mike first became hooked on games as a board gamer. He designed his own James Bond-style board games when he was 13.

"I graduated to play-by-mail games when I got hooked on an American game called *Star Web* in 1977. It only had 15 players and I eventually managed to win the game two years later. I now run my own play-by-mail game - *Star Net* - which had over three thousand players at the last count."

Favourite Food: Steak and chips.

Favourite Drink: Lager.

Most Watched TV Programme: *Dr Who*.

Favourite Computer Program: *Lords of Midnight*, *Defender*.

Countries Visited: France, Switzerland, Spain, Holland, Morocco.

Ambitions: To write a real classic game - the computer equivalent of chess - a game that people will still be playing long after I am dead and gone.

Pets: Two cats - Kim and Kerry.

Favourite Pop Groups: Pink Floyd, Deep Purple, Led Zeppelin.

Worst game I've ever played: *Invasion* by ASP Software.

The one thing about computing which most makes me want to throw up: waiting for Sinclair equipment to arrive.

DESIGNER

NAME: Matthew Smith

GAMES: Manic Miner, Jet Set Willy.

BORN: Liverpool, 1965.

Matthew Smith is the most successful programmer in our top ten line up. His *Jet Set Willy* topped the *C&VG / Daily Mirror* Top Thirty for no less than four months earlier this year.

With *Manic Miner* also selling well, and both games now on the Commodore 64 as well as the Spectrum, this 19-year-old Liverpoolian could well turn out to be the richest teenager to come out of Merseyside since Paul McCartney.

Matthew is not just one of Software Projects' top programmers. He is also on the board of directors of the company.

Despite his executive status, Matthew comes across more as a refugee from an illegal pop festival than a director of a software company.

His soft spoken accent, completely devoid of any trace of Scouse, puts you at your ease as he tells you that he doesn't like television and enjoys listening to *Pink Floyd*.

Like many games writers, Matthew had the nocturnal approach to programming - sleeps all day and works all night.

Favourite Food: I'm a gourmet, I like all sorts.

Favourite Drink: Southern Comfort in large quantities.

Most Watched TV Programme: I don't like TV much.

Favourite Computer Program: *Ultima II* by Sierra On Line, *Atic Atac*, and *Escape From Fractulus*.

Countries Visited: Most of Europe and America.

Ambitions: I don't have many left though I'd like to get into space.

Favourite pop groups: "How many pages have you got?"

Worst game I've ever played: *Ah Diddums!*

Pets: A cat called Big Cat and a dog called Zoey.

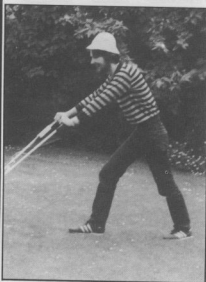
The one thing about computing that makes me want to throw up: "Magazines that rip-off my programs!"

GAMES



DESIGNER

GAMES



NAME: Jeff Minter.

GAMES: Gridrunner, Attack and Revenge of the Mutant Camels, Hover Bover, Sheep in Space.

BORN: Reading, Berkshire in 1961.

Jeff learned Basic on the school Pet although was not considered the local computer whizz, being denied a place on the computing course. He was not the school dunce either, learning A levels in Physics, English, Maths and a university place. The academic life did not suit Jeff and he found himself carpeted by his tutor. A change of college and of courses followed soon after.

It was during his time at college number two — Oxford Polytechnic — that Jeff bought a Vic-20 and learned machine code. Looking at the software available, Jeff was convinced he could do better and set out to write a copy of the arcade game *Defender* on his Vic. Encouraged by demand for his game Jeff wrote another one — *Traxx* — and took them both to the Barbican show where they sold well.

Now there was no looking back — and *Llamasoft* was born — named after his favourite animals.

The game that really made Minter's name is *Gridrunner* — a super fast shoot 'em up — which is selling well in the US as well as in Britain, having knocked *Choplifter* off the number one slot in the American charts earlier in the year.

Favourite Food: Liver sausage sandwiches, burgers, and most junk foods.

Favourite Drink: Coke, Guinness, and wine.

Most Watched TV Programme: *Not the Nine O'Clock News*.

Favourite Computer Program: *Hover Bover*, *Repton*, *Stix*.

Countries Visited: America, France, Spain.

Pets: Two Siamese cats and an Afghan hound called Woody.

Ambitions: To write better and better games.

Favourite Pop Groups: Pink Floyd, Genesis.

DESIGNER

NAME: Dave Marshall.

GAMES: Fighter Pilot.

BORN: Longeaton, 1954.

Dave Marshall is not at all worried that his fledgling company is becoming known as the flight simulation specialists.

"When I speak to games players at computer fairs, they always want to know when the next simulation is coming out, not whether we are going to do anything else". Dave and his partner, Rod Swift, are so committed to computerised flight that their next two products will also be flight simulations — to add to *Night Gunner* and *Fighter Pilot*.

With no less than nine flight simulations in the current NOP Top Thirty, it is difficult to fault Digital's commitment to this type of game.

Dave gave up a high-powered job with the Ministry of Defence, where he worked on computer flight control systems and travelled extensively, to set up Digital Integration.

"I have no regrets . . . I always wanted to have my own company. I am still friendly with the people I used to work with and I think they slightly envy me.

Dave's first contact with computers came at Bath University where he studied systems engineering on a special MOD sponsored course. "It was just a terminal of a mainframe. My first real experience of micros was when I bought a kit computer in 1976. It was a very simple machine — made by National Semi Conductor — you couldn't do much with it.

Favourite Food: Pork in white wine sauce.

Favourite Drink: Southern Comfort.

Most Watched TV Program: *MASH*.

Favourite Computer Program: *Fighter Pilot*, *Death Chase*.

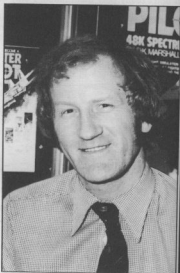
Countries Visited: USA, Greece, Germany, France, Yugoslavia.

Ambitions: To run a very successful company.

Pets: Only my eighteen month old son — Stephen.

Favourite Pop Groups: Jethro Tull, James Taylor, Ralph McTell.

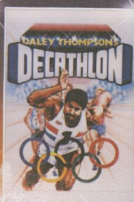
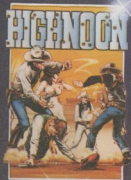
GAMES



DESIGNER

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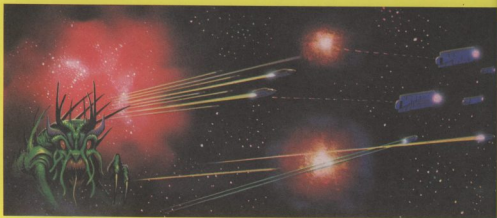
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AN ADVENTURE FOR BEGINNERS

COMMUNICATION FOR ASTROSPY 0077 / CLASSIFIED TOP SECRET

END OF MESSAGE

1000 BORDER 8 INK 0
 2000 CLS PRINT "YOU HAVE ENTERED A CORRIDOR. THIS IS TUBULAR AND PRINTS AT REGULAR INTERVALS OF BRIGHT COLOUR. CENTRE WALKWAY, WHITE SIDING, 1912."
 3000 FOR AUBURN 200 THEN GO TO 840
 4000 OPEN THE NEXT DOOR. PRINT "THE KEY TO CONTINUE..."
 5000 INKEY= THEN GO TO 21
 6000 INKEY=" THEN GO TO 220
 7000 RETURN
 8000 PRINT "A hatch slid open on one wall and a robot came out. It said 'GO TO 200'."
 9000 IF THEN PRINT "I

```

350 FOR c=1 TO 3: BEEP .3,.8: BE
360 FOR c=1 TO 3: NEXT c
370 PRINT "It shoots at you!"
380 "Press any key to find out if yo
390 survived....." THEN GO TO 28
400 IF INKEY$="" THEN GO TO 280
410 IF INKEY$="" THEN GO TO 280
420 IF AND$.9 THEN GO TO 180
430 PRINT "You made it!!!": BEE
440 GO TO 200
450 REM Locked door
460 PRINT "This door will
470 not open....." Press any key to co
480 BEEP .75,-.8
490 IF INKEY$="" THEN GO TO 35
500 RETURN

```

```

410 FOR g=1 TO 3: FOR c=0 TO 60
420 BEEP .01,c: NEXT c: NEXT g
430 PRINT AT 21,19: FLASH 1:"Pr
440 IF INKEY$="" THEN GO TO 430
450 REM Instructions
460 PRINT FLASH 1:"The Federat
470 "Needs your help": PRINT
480 PRINT "A race from beyond t
490 he galaxy has declared war. Th
500 ey have a secret weapon:- The
510 "Astrogun."
520 PRINT "Federation scientist
530 s are eager to obtain one of the
540 se to copy it."
550 PRINT "The enemy has bee
560 n forced to abandon a spaceship
570 with an Astrogun on board. Y
580 ou will be teleported onto the
590 ship and your task is to get
600 the weapon and find a way off."

```



```

380 PRINT
390 PRINT
400 PRINT "Adventure
410 The Astrogun
420 Affair"

```

```

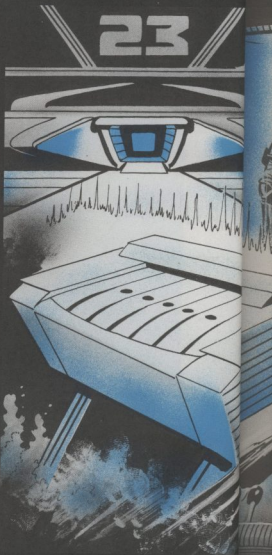
500 FOR c=1 TO 10: IF INKEY$=""
510 THEN BEEP 1,30: BEEP 1,24: NEXT
520 PRINT "Good luck,
530 the Federation is dependin
540 on you....." PRINT "P
550 Press any key to start": P
560 IF INKEY$="" THEN GO TO 52
570 IF INKEY$="" THEN GO TO 530
580 REM Reception
590 IF THEN PRINT "s
600 NOT it THEN PRINT "You h
610 ven been teleported into": LET
620 PRINT "a room with a "b$(
630 "b$(30 TO 40:b$(50 TO )
640 PRINT "Also in the room is
650 a platform with a contro
660 l....." To step onto the pla
670 form, press "1" to leave by
680 door, press "2" to leave by
690 door. "press "2"
700 IF INKEY$="" THEN GO TO 60

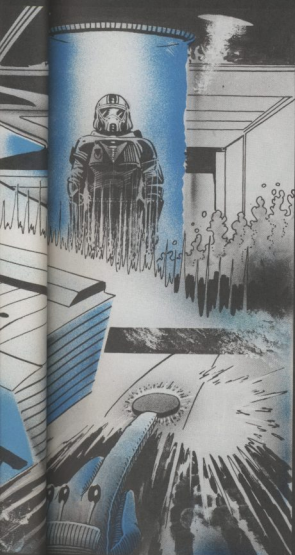
```

```

610 IF INKEY$="1" THEN LET plat
form=0: GO TO 650
620 IF INKEY$="2" THEN LET plat
form=0: GO TO 680
630 IF INKEY$="p" OR INKEY$="P"
THEN GO TO 700
640 GO TO 610
650 IF rcc+rcv>0 THEN GO TO 820
660 GO SUB 320
670 CLS: PRINT "The room has 2
b's b$ (19 TO 30); b$(32
TO 48); b$(50 TO 1): GO TO 690
680 IF rcc>0 THEN GO TO 830
690 GO TO 660
700 IF platform THEN CLS: PRIN
T "you are unable to, as there
appears to be a force field i
n your way!": PAUSE 300: GO TO
670
710 CLS: PRINT "There are five
buttons: "No.1 has a picture o
f a spanner" "No.2 is plain red"
" "No.3 has a question mark on it
" "If NOT tr THEN PRINT "No.4 a
nd No.5 have writing on them t
hat you don't understand."
720 IF tr THEN PRINT "No.4 has
'AUTO DESTRUCT' on it" "No.5 has
'TELEPORT TO BRIDGE' on it"
730 LET platform=1: PRINT "Whi
ch one will you press?"
740 IF INKEY$="" THEN GO TO 74
0
750 IF INKEY$="1" THEN LET rcc=
1: BEEP .25:10: GO TO 670
760 IF INKEY$="2" THEN BEEP .25
:10: GO TO 810
770 IF INKEY$="4" THEN LET b0=1
: BEEP .25:10: GO TO 670
780 IF INKEY$="3" THEN LET rcv=
1: BEEP .25:10: GO TO 670
790 IF INKEY$="5" THEN BEEP .25
:10: GO TO 1790
800 GO TO 750
810 CLS: FOR c=1 TO 8: PRINT F
LASH 1: INVERSE (c/2=INT (c/2)):
**** THE SHIP HAS Exploded ****
: NEXT c: GO TO 1690
820 GO SUB 150: LET ft=1: GO TO
920
830 GO SUB 150: LET ft=1
840 REM Engineering
850 CLS: PRINT "This is the en
gineering centre. There are two
doors, one painted red, one silve
r. Both have writing on them":
860 IF NOT tr THEN PRINT "whic
h you can't read"
870 IF tr THEN PRINT "The re
d one says: 'DO NOT ENTER HOT,
ENGINE AREA' "The silver one
says: 'RECEPTION'"
880 PRINT "Which door will you
open (S OR R)?"
890 IF INKEY$="s" OR INKEY$="S"
THEN GO TO 540
900 IF INKEY$="r" OR INKEY$="R"
THEN GO TO 1690
910 GO TO 890
920 REM Lounge
930 CLS: PRINT a$;"4" b$ "This
is the ship's lounge."
940 PRINT "There are couches, t
ables and games boards. IT0 GO
out of a door enter its numbe
r"
950 IF INKEY$="" THEN GO TO 95
0
960 LET a$=INKEY$: IF a$<"1" OR
a$>"4" THEN GO TO 960
970 GO SUB 150: IF a$="1" THEN
GO TO 540
980 IF a$="4" THEN GO TO 1520
990 IF a$="3" THEN GO TO 1390
1000 REM Store
1010 CLS: PRINT a$;"2" b$

```





```

1020 PRINT "A store room." "Pile
d high on racks are some boxe
s. Do you wish to look in them
?"
1030 IF INKEY$<>" " THEN GO TO 10
30
1040 IF INKEY$="n" OR INKEY$="N"
THEN GO TO 1220
1050 IF INKEY$<>"y" AND INKEY$<>
"Y" THEN GO TO 1040
1060 FOR k=1 TO 20: NEXT k
1070 IF tr THEN GO TO 1100
1080 PRINT "You have found a tra
nslator": GO SUB 1160: IF q$="y"
THEN LET tr=1
1090 GO TO 1220
1100 IF id THEN GO TO 1130
1110 PRINT "You find an I.D. bad
ge": GO SUB 1160: IF q$="y" THEN
LET id=1
1120 GO TO 1220
1130 IF b$ THEN GO TO 1210
1140 PRINT "You find a small met
al sphere": GO SUB 1160: IF q$="
y" THEN LET b$=1
1150 GO TO 1220
1160 PRINT "Do you wish to take
this?"
1170 IF INKEY$<>" " THEN GO TO 11
70
1180 IF INKEY$="y" OR INKEY$="Y"
THEN LET q$="y": RETURN
1190 IF INKEY$="n" OR INKEY$="N"
THEN LET q$="n": RETURN
1200 GO TO 1180
1210 PRINT "You find nothing of
interest"
1220 PRINT "Exit by door 1 or 2?"
1230 IF INKEY$<>" " THEN GO TO 12
30
1240 IF INKEY$="2" THEN GO TO 12
70
1250 IF INKEY$="1" THEN GO SUB 1
50: GO TO 920
1260 GO TO 1240
1270 IF id AND rcc THEN GO TO 12
90
1280 GO SUB 320: GO TO 1000
1290 GO SUB 150
1300 REM Weapon
1310 CLS : PRINT a$;"2" b$;"The
Armoury"
1320 IF NOT we THEN PRINT "In fr
ont of you on a bench is the A
strogun; which you take."
1330 PRINT "There is a small met
al sphere": GO SUB 1160: IF q$="
y" THEN GO TO 810
1340 LET we=1: PRINT "Exit by wh
ich door (1 or 2)?"
1350 IF INKEY$<>" " THEN GO TO 13
50
1360 IF INKEY$="1" THEN GO SUB 1
50: GO TO 1000
1370 IF INKEY$<>"2" THEN GO TO 1
360
1380 GO SUB 150
1390 REM Bridge
1400 CLS : PRINT a$;"3" b$;"
1410 PRINT "This is the ship's br
idge.": IF ky THEN GO TO 1440
1420 PRINT "You see a key.": "Are
you going to pick it up?"
1430 GO SUB 1170: IF q$="y" THEN
LET ky=1
1440 PRINT "Exit by door 1,2 or
3?"
1450 IF INKEY$<>" " THEN GO TO 14
50
1460 LET q$=INKEY$: IF q$<>"1" A
ND q$<>"2" AND q$<>"3" THEN GO T
O 1460
1470 IF q$="1" OR id=1 THEN GO T
O 1490
1480 GO SUB 320: CLS : GO TO 141
0

```

AT LAST...

A MAGAZINE

GEARED

ESPECIALLY

FOR THE

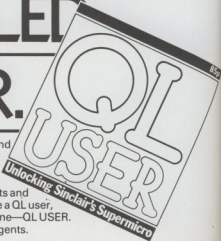
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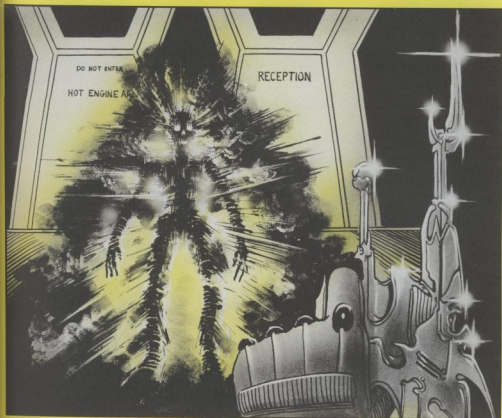
SUPRISINGLY

ITS CALLED

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```

1490 IF NOT rcc AND NOT rcv THEN
1500 GO TO 1480
1510 GO TO 1380
1520 IF q$="1" THEN
1530 REM Shuttle
1540 CLS PRINT a$;"2" b$
1550 PRINT "Shuttle launch area"
1560 PRINT "Steps lead down to a
parked shuttle craft. Are y
ou going to descend and get into
it?" GO SUB 1170: IF q$="y" THE
N GO TO 1610
1560 PRINT "Exit by which door (
1 or 2)?"
1570 IF INKEY$(<)" THEN GO TO 15
70
1580 LET q$=INKEY$: IF q$(<)"1" A
ND q$(<)"2" THEN GO TO 1580
1590 GO SUB 150: IF q$="1" THEN
GO TO 1390
1600 GO TO 920
1610 IF ky THEN GO TO 1630
1620 PRINT "You can't open its d
oor." GO TO 1560
1630 PRINT "You find instruction
s in the cockpit."
1640 IF NOT tr THEN GO TO 1680
1650 PRINT "You read them. Do
you wish to take off? (Y or N)"
GO SUB 1170: IF q$="n" THEN GO
TO 1560
1660 IF bo THEN PRINT ". ""You c
an't take off because": GO TO 81
0
1670 GO TO 1610
1680 PRINT "but you can't read
them." GO TO 1560

```

```

1690 REM Death
1700 PRINT PRINT "##You have b
een blown to bits##"
1710 PRINT "so you have failed y
our mission."
1720 FOR c=1 TO 5: BEEP 1,40: BO
RDER 5: BEEP 1,0: BORDER 2: NEXT
c
1730 PRINT "Do you wish to try
again? (Y or N)" GO SUB 1170
1740 IF q$="y" THEN RUN
1750 STOP
1760 REM End
1770 BORDER 3: PAPER 3: INK 6
1780 CLS PRINT AT 5,0:
FLASH 1: "CONGRATULATIONS"
FLASH 0:
You have esca
ped with the
Astrogun and
saved the
Federation.
You will rece
ive a Citation.
PRINT: PRIN
*****
1780 FOR c=1 TO 5: LET d=.5: FOR
g=1 TO 20: LET d=d-.025: BEEP d
g: NEXT g: PAUSE 5: NEXT c: STO
p
1790 IF rcv+rcc>0 THEN GO TO 139
0
1800 GO TO 1690
1810 IF we THEN GO TO 1750
1820 PRINT "You don't have t
he Astrogun." GO TO 1710

```

```

10MODE7:U%=4:SC%=0:VDU23;8202
:0;0;0;:PROCT:DIMZ%(12,3):PROCS
20FORB%=1TO4:FORA%=1TOU%:PROCD:
PROCF:IFZ%(A%,1)>0 THEN40
30IFZ%(A%,2)<3PROCN(A%):ELSEPR
ROCU(A%)
40NEXT:PROCM:NEXT:FORA%=1TOU%:
PROCD:PROCF:IFZ%(A%,1)>0 THEN60
50IFZ%(A%,2)>MOD2=1 PROCL ELSE
PROCR
60NEXT:PROCM:D%=0:FORC%=1TOU%:
IFZ%(C%,1)>1 D%=1:C%=U%
70NEXT:IFD%=1 THEN20
80U%=U%+1:IFU%>12 U%=12
90Y%=32:RESTORF:PROCS:GOTO20

```

```

100DEFFPROC:M:PROCF:H%=INKEY<0
*FX15,1
110 IFH%=-1 THEN160 ELSE IF H
=80 G%=G%+1:IFG%=5 G%=1
120IFH%=79 G%=G%-1:IFG%=0 G%=
130IFH%=65 PROC E
140IFH%=32 PROCH
150IFH%=83 THEN 210
160ONG:GOTO170,180,190,200
170Y%=230:ENDPROC
180Y%=245:ENDPROC
190Y%=185:ENDPROC
200Y%=183:ENDPROC
210IFP%=1 ENDPROC
220P%=1:I%=G%:J%=0:K%=Y%:GOTO1
60

```

ASTEROIDS

Space, as you well know, is a dangerous place. And we at Computer & Video Games are here to alert you to all the dangers we can find lurking out in the deep, dark universe.

You are the pilot of a spacecraft on a routine refuelling mission to a nearby space station.

Blocking your way is a huge belt of fast moving meteors and asteroids.

To reach the space station in time, you must pass right through the centre of the asteroid field.

Armed with only a single laser cannon, you must blast every single asteroid to space dust before you can reach your destination.

Full instructions are included in the program listing.

BY ANON

RUNS ON A BBC MODEL B

```

230DEFFPROCN(X%):7<Z%(X%,3)>
:Z%(X%,3)=Z%(X%,3)+40:IFZ%(X%,3)>32744 Z%(X%,3)=Z%(X%,3)-920
240IFZ%(X%,3)=Y% PROC I
2507<Z%(X%,3)>=118:ENDPROC
260DEFFPROCUC(X%):7<Z%(X%,3)>
:Z%(X%,3)=Z%(X%,3)-40:IFZ%(X%,3)<31784 Z%(X%,3)=Z%(X%,3)+920
270GOTO240
280DEFFPROCF:IFP%=0 ENDPROC
290J%=J%+1:IFJ%>1 7K%=32
300ONI%GOTO310,340,360,390
310L%=7<(K%-1):IFL%=118 K%=K%
GOTO430
320K%=K%-1:IFK%MOD40=25 K%=K%
3307K%=36:GOTO410
340L%=7<(K%-40):IFL%=118 K%=K%
40:GOTO430

```

KEY(0)

E IF H2

=0 G2=4

00

GOTO1

(,3)>=3

ZK(X%,3

=920

PROC

(,3)>=3

(X%,3

=920

PROC

22

990

K%=K%-1

K%=K%-

```

350K%=K%-40:7K%=36:GOTO410
360IFK%71=118 K%=K%+1:GOTO430
370K%=K%+1:IFK%MOD40=24 K%=K%-
38
3807K%=36:GOTO410
390L%=(K%+40):IFL%=118 K%=K%-
40:GOTO430
410IFJ%>=12 P%=0:7K%=32
420ENDPROC
430SOUND1,-15,101,2,J%=12:SC%=
500U%+1:PRINTTAB(6,0);SC%
440FORM%:=1TOU%:IFZ%(M%,3)=K%:Z
K%(M%,1)=0:M%+U%
450NEXT:ENDPROC
460DEFPROC L%(Z%(A%,3))=32:Z%(
A%,3)=Z%(A%,3)-1:IFZ%(A%,3)MOD40
=24 Z%(A%,3)=Z%(A%,3)+38
470IFZ%(A%,3)=Y% PROC L
480IFZ%(A%,2)<3 PROCN(A%) ELSE
PROCX(A%)
490ENDPROC
500DEFPROC R%(Z%(A%,3))=32:Z%(
A%,3)=Z%(A%,3)+1:IFZ%(A%,3)MOD40
=24 Z%(A%,3)=Z%(A%,3)-38
510GOTO470

```

```

520DEFPROC I:SOUND1,-15,21,10
530END
540DEFPROC H:IFT%=0 ENDPROC
550Y%=32:IFG%=1 Y%=Y%-1:IFY%M
0040=25 Y%=Y%+38
560T%=T%-1:PRINTTAB(18,0);" "
570IFG%>32 T%=Y%-40:IFY%<31784
Y%=Y%+920
580IFG%=3 Y%=Y%+1:IFY% MOD 40=
24 Y%=Y%-38
590IFG%=4 Y%=Y%+40:IFY%>32744
Y%=Y%-920
600SOUND0,-10,6,1:ENDPROC
610DEFPROC S:Y%=32244:PRINTTAB(
0,0);"Score:";SC%:T%=6+U%:PRINTT
AB(13,0)"Fuel:";T%:FORO%=1TO12:Z
%(O%,1)=1:READ Z%(O%,2)
620Z%(O%,3)=RND(920)+31784:IFZ
%(O%,3)MOD40=24 THEN620
630WE%=0:I%=1:FOREW%=0TO8:IFZ%
(O%,3)MOD40=EW%:WE%=1
640NEXT:IFWE%=1 THEN620
650NEXT:FORO%=31784TO32744STEP
40:R%=(RND(7)+144):NEXT:G%=2:H%
=0:ENDPROC
660DATA1,2,3,4,1,2,3,4,1,2,3,4
670DEFPROC D:TIME=0:REPEATUNTIL
TIME>=(4-A%):ENDPROC
680DEFPROC E:IFT%<5 ENDPROC
690Y%=32:T%=T%-5:PRINTTAB(18,
0);" _TAB(18,0);T%
700Y%=(RND(920)+31784):IFY%MOD
40=24 THEN700
710ENDPROC
720DEFPROC F:FORA%=2TO3:PRINTTA
B(9,A%)CHR$(13)CHR$(157)CHR$(129)CHR$(
141)"A S T E R O I D S "CHR$(156)
NEXT:PRINT"CHR$(133)Use the fol
lowing controls:"CHR$(129)"0 - t
urn left"CHR$(129)"P - turn right
"CHR$(129)"S - fire"
730PRINTCHR$(129)"A - hyperspace
(5 units of fuel)"CHR$(129)"Spac
e bar - thrust (1 unit of fuel)"
CHR$(130)"When you have destroy
ed all of the"CHR$(130)"asteroids
the screen will clear and"
740PRINTCHR$(130)"more will appe
ar until there are 12 on"CHR$(13
0)"the screen. You will be retur
ned to"CHR$(130)"the middle of th
e screen at this time"CHR$(136)
"Press any key to start the game"
G=GET:CLS:ENDPROC

```

TREACHERY

IT IS THE YEAR 1986 AND THANKFULLY BIG BROTHER IS STILL JUST A DISTANT NIGHTMARE. YET, A MENACE JUST AS PERILOUS THREATENS THE WORLD....

THE SINISTER PROFESSOR SCHWEINSTEIN!



HEHEHEH!

AFTER MANY YEARS OF SECRET RESEARCH, SCHWEINSTEIN SUCCEEDED IN CREATING WHAT COULD BE THE ULTIMATE WEAPON....

A DEVICE HE CALLED THE MINDBOMB!



WHEN DETONATED, IT SIMPLY WIPES CLEAN THE MEMORIES OF ANYONE WITHIN TEN MILES OF THE EXPLOSION.

EVEN WHEN IT IS DOING NOTHING, IT HAS A TENDENCY TO CAUSE RANDOM OUTBREAKS OF AMNESIA FOR MILES AROUND!



SCHWEINSTEIN HAS ALSO PERFECTED A SUPERB DELIVERY SYSTEM FOR HIS WEAPON, THE MANDROID!



IN REALITY AN ANDROID, IT SO CLOSELY RESEMBLES A MAN THAT IT IS VIRTUALLY UNDETECTABLE.

CHORTLE

WITH THE MINDBOMB CONCEALED IN THE MANDROIDS ABDOMEN, SCHWEINSTEIN IMAGINED HE COULD BLACKMAIL THE WORLD.

HOWEVER, JUST AS HIS CREATION WAS COMPLETE, AN ACCIDENT OCCURED AND SCHWEINSTEIN BECAME THE FIRST VICTIM OF HIS OWN WEAPON....



HE FORGOT EVERYTHING!

HE FORGOT ABOUT THE MANDROID
AND ITS HOMING BEACON....

ДУНДННН?

HE FORGOT ABOUT THE MIND BOMB AND
ITS REMOTE FIRING BUTTON....

HE EVEN FORGOT ABOUT HIS TWO HOLLOW
TEETH, WHICH CONTAIN THE AMNESIA ANTIDOTE
AND THE ENTIRE HISTORY OF HIS RESEARCHES
ON MICRO-DISK.

HE ALSO FORGOT ABOUT THE BLACKMAIL LETTERS
HE SENT TO THE BRITISH AND THE SOVIETS!

00#!?+x!

NOW MIG AND THE KGB ARE SEARCHING
DESPERATELY FOR SCHWEINSTEIN. HIS FIRING
BUTTON AND HIS HOMING BEACON.

SCHWEINSTEIN IS A BROKEN MAN, ROAMING THE URBAN
WILDERNESS IN SEARCH OF HIS LOST IDENTITY....

SNIFF.
KOFF!

WHOEVER FINDS HIM FIRST WILL
HAVE PULLED OFF A TREMENDOUS
INTELLIGENCE COUP.

MEANWHILE, THE MANDROID IS
WANDERING ACROSS EUROPE!

THEY KNOW WHICH CITY IT IS IN AT
ANY ONE TIME BY THE INCREASED
INCIDENCE OF AMNESIA. BEYOND THAT,
THEY CAN GO NO FURTHER IN
TRACKING IT DOWN.

WHICHEVER SIDE GAINS CONTROL OF
THE HOMING BEACON AND FIRING
BUTTON WILL FIND IT EASY TO WIPE
OUT THE ENEMY'S INTELLIGENCE
NETWORK COMPLETELY....

LONDON AND MOSCOW ARE IN
DANGER OF LOSING THEIR MINDS!

When you are asked to key in your password, please ensure all the red lights are out on your BBC keyboard — and ensure they remain out while you play the game.

Don't try to program the red function keys — otherwise you'll wipe out some of the machine code!

TREACHER

INTRODUCTION PROGRAM - TREACHERY

```

10 REM -----
20 REM READ AND SAVE NOTES FOR MUSIC
30 REM -----
40 FOR X=0 TO 54: READ F%, D%: ?(&D80+X*2)=F%: ?(&D80+X*2+1)=D%: NEXT
50 DATA 9,16,69,4,73,4,73,12,69,2,73,8,69,2,61,8,53,2,49,16,81,12,73,12,69,2,
53,2,73,2,81,6,73,6,69,12,61,12,53,12
60 DATA 53,18,41,9,53,9,49,18,33,18,53,3,53,3,49,3,41,3,41,9,69,9,49,18,21,18,
41,9,33,4,23,4,21,4,13,4,5,4,13,4,21,9,49,9,33,9,21,9,41,9,33,4,23,4,21,4,13,4,5
,4,13,4,21,9,49,9,33,9,21,9
70 REM -----
80 REM ASSEMBLE MUSIC MACHINE CODE
90 REM -----
100 F%=&CA3: FOR I%=0 TO 3 STEP 3
110 [ OPT I%: LDA#0: STA&72: STA&7B: LDA#FF: STA&74: STX&79: STY&7A
120 .start LDA#1: STA&71: LDA#FF: I: STA&73: LDY&7A: LDA&D80, Y: STA&75: LDA&D81, Y: STA&7
130 .check LDY#FF: LDY#FA: LDA#5B0: JSR&FFF4: TXA: BEQ .check: LDY#0: LDA#7
JSR&FFF1: LDA#5F6: STA&73: LDA#2: STA&71
140 LDY#0: LDY#71: CLC: LDA&75: ADC#60: STA&75: LDA#7: JSR&FFF1: INC&7A: INC&7A: DEC&7
9: BEQ .end: JMP .start: .end R15
150 J
160 NEXT
170 REM -----
180 REM DRAW FLAGS AND PLAY ANTHEMS
190 REM -----
200 MODE5: VDU5,19,0,7,0,0,0,19,1,7,0,0,0,0
210 GCCL0,131: CLG: CLS
220 GCCL0,1: FOR I%=0 TO 30: READ X%, Y%: PLOT X%, Y%: NEXT
230 GCCL0,0: FOR I%=0 TO 23: READ X%, Y%: PLOT X%, Y%: NEXT
240 VDU19,0,4,0,0,0,19,1,1,0,0,0,23,224,0,0,1,3,7,15,31,0,23,225,0,0,16,8,4,4,
4,132,23,226,0,0,16,56,102,131,0,0,23,227,68,44,24,60,36,194,0,0
250 X%&21: Y%&0: CALL&D00
260 GCCL0,1: MOVE&608,488: PLOT4,1248,488: PLOT85,1248,82: PLOT4,608,82: PLOT85,608,
488: GCCL0,2
270 MOVE&660,440: PRINT CHR#224CHR#225: MOVE&660,408: PRINT CHR#226CHR#227: MOVE&660,400
280 X%&35: Y%&42: CALL&D00
290 GCCL0,0: MOVE&30,576: PLOT5,30,506: MOVE&30,576: PLOT5,1250,576: MOVE&30,552: PRINT
" T R E A C H E R Y": MOVE&30,506: PLOT5,1250,506: PLOT5,1250,576
300 GCCL0,1: MOVE&760,816: PLOT5,1144,816: PLOT5,1144,754: PLOT5,760,754: PLOT5,760,
816: MOVE&800,796: PRINT "M 1 6"
310 MOVE&120,316: PLOT5,504,316: PLOT5,504,254: PLOT5,120,254: PLOT5,120,316: MOVE&120,
0,296: PRINT "K 6 B": GCCL0,0: MOVE&100,50: PRINT "FOR THE BBC MICRO"
320 REM -----
330 REM LOAD MAIN PROGRAM
340 REM -----
350 CHAIN "TREACHERY2"
360 REM -----
370 REM UNION JACK PLOTTING DATA
380 REM -----
390 DATA 4,32,840,4,672,840,85,672,750,4,32,750,85,32,840,4,310,1000,4,310,596,
85,394,596,4,394,1000,85,310,1000,4,669,1000,4,642,1000,85,444,864,85,419,870,85
,419,864,4,32,1000,4,32,978,85,226,864,85,259,864,85,32,1000,4,478,730,4,449,730
,400 DATA 85,672,594,4,672,616,85,482,730,4,42,594,4,72,594,85,260,730,85,285,730
,4,4,285,722,85,72,594,4,672,632,4,672,730,85,502,730,4,285,1000,4,92,1000,85,285
,898,4,419,1000,4,612,1000,85,419,888,4,672,962,4,672,864,85,512,864
410 DATA 4,32,864,4,32,962,85,198,864,4,32,730,4,32,632,85,198,730,4,92,594,4,
85,594,85,285,708,4,419,708,4,419,594,85,612,594

```

TREACHERY

Treachery is a tricky business at the best of times and you can be sure that the "friend" you are playing will be doing his worst to double-cross you. Bluff and bamboozlement are the weapons to use. A knowing smile or a subtle twitch of an eyebrow as you read through your agents' reports can be enough to send your opponent into a frozled panic. But beware! He won't start tearing his hair out. He'll just nod calmly at you as if to say: "Yes, you've fallen for my trap." So how do you go about actually winning? We asked MIKE SINGLETON, the man behind the game, to give you a few hints and tips.

LESSON ONE: IT'S FOR YOU-HOO!

Sending, receiving and intercepting messages is the key to success in Treachery. No self-respecting spymaster forgets that every order he sends and every report he receives may have been intercepted en route by the enemy and a clever spymaster uses this fact to his advantage.

Only a real traitor will betray your messages to the enemy and that betrayal will result in a message reporting interception to enemy HQ. With any luck, one of your agents will himself intercept the message of interception and report it back to your HQ. You then discover the identity of the traitor in your midst and you also know that your intercepting agent can be completely trusted. If he really belonged to the enemy, he would never have sent in an interception report.

So, in the early stages, it's a good idea to send orders by the longest routes possible in the hope that they get intercepted. At the same time, you should call in reports by the shortest and safest routes back to HQ since they may carry information you definitely don't want betrayed to the enemy.

LESSON TWO: THE BEST MOLES STAY UNDERGROUND

Until you have some idea of which agents are to be trusted, the best action is no action. If you use your agents James Bond fashion and leave a trail of dead bodies across Europe, you are very likely to lose the game. Your own agents become prominent targets, you waste time that can be more profitably spent gathering information and you are quite likely to bump off someone who is not an enemy agent.

Don't forget that even enemy agents can be very useful so long as you know who they are. They will be gathering information too — information that you can intercept and use to your own advantage.

Relocating an agent in a different city should only be done of necessity — you waste valuable spying opportunities and you might, in fact, be moving an enemy double-agent to a better position!

Instead, the first few turns should be spent making

innocuous "searches" in the cities where you have agents. Soon you will build up a working knowledge of who to trust. Only then should you begin to think about new stations for your agents.

A vital task is to establish secure routes for your orders and reports by moving men you know you can rely on into gaps or suspect links in your communications.

Appropriately enough, Berlin, notorious for its wealth of spies, is a key centre for routing messages through. Without a man in Berlin, your flexibility in sending orders and calling in reports is severely limited and it is the one place where you might allow yourself the luxury of eliminating the opposition once and for all.

Another essential task is to make sure you have a trusted mole close to or in the enemy HQ, ready to intervene if the opposition finds Schweinstein first and makes a break for home.

LESSON THREE: A SNEAK IN TIME SAVES NINE

Above all, you must be sneaky. Not only is it vital in winning the game, it's also great fun! How sneaky you can be depends on the calibre of your opponent — it's no use employing tortuously subtle ruses against a blockhead — but it always offers rewarding opportunities for creative thinking.

One of my favourites is to send orders to an agent to kill your own Master Spy but to send them by an

incomplete route so that they never actually arrive! You make sure, however, that the route includes a traitor who will betray your orders to the enemy. Your opponent immediately gets the impression that you have discovered one of his triple agents and have decided to eliminate him. He never suspects for an moment that you would kill your own Master Spy and now believes he knows an agent he can trust!

LESSON FOUR: DON'T PANIC

Never lose your cool. Rushing into action with all guns blazing is a tempting recourse during a crisis but calm, logical thinking will usually find a quiet solution to the problem. Remember, it is Smiley, not Bond, who wins at Treachery.

BBC TREACHERY: CONVERSION BY STEVE WILLIS

The reason for the program being split is due to the usual problem found on the BBC when you wish to use any colour graphics modes.

The game cannot be used on disc without downloading and PAGE must be &E00 whichever filing system is used. I will explain the split by looking at each part in turn.

"TREACHERY" is the introduction program and displays the title page and plays the anthems. More than this, it defines the hammer and sickle characters AND assembles the machine code sound routine and stores the sound data. The routine and the data are stored between &D00 and &DF and is defined by CALL&D00 within the game.

However, X% must be defined as 21 for M16 and 35 for KGB while Y% must be 21 or 42 respectively (X% being the number of notes and Y% the offset from &D00 to the start of the data).

Although this sounds complex, the user need not worry if he copies "TREACHERY" as shown in the listing. This program then CHAINS the main program "TREACHERY2" which must be compacted as far as possible. This listing has a space following the line numbers WHICH MUST BE OMITTED IN THE ACTUAL GAME TYPED IN. All the lines left in are necessary due to conditions or line calls.

If the user wishes to omit the sound at each go, then

modifying line 113 to: 113IFP% = 1GOSUB252 ELSE GOSUB254 will achieve this. All REMs had to be removed to save space and, although the user may insert some during typing, they must be removed before playing the game. Also RENUMBER will fail to change several calculated GOSUBs and GOTOs and should be avoided.

In addition, the game DATA has been removed from the main program and, besides the space saving, this gives a major benefit by drastically reducing game start time. The DATA must be SAVED into a file called "TREDATA" (may be changed by changing line 127). In order to do this, I have written the program DATASAVE which will read all the DATA and then SAVE to "TREDATA" which should immediately follow "TREACHERY2" on the user's tape.

Therefore the order is:

- 1). Type in and save "TREACHERY".
- 2). Type in and save "TREACHERY2".
- 3). Type in and save DATASAVE on another tape.
- 4). Load DATASAVE.
- 5). Set up the tape recorder at the end of TREACHERY2 on the main tape.
- 6). Run DATASAVE which will instruct you to operate the tape recorder to save TREDATA.
- 7). Play the game!

MAIN PROGRAM: TREACHERY 2

```

1 CLEAR: *F X4.1
2 GOTO118
3 PRINTTAB(1,4)CHR#149CHR#55STRING#(34,CHR#96)CHR#235
4 FOR X%=51020:PRINTTAB(1,K%)CHR#149CHR#53CHR#135TAB(35)CHR#149CHR#234:NEXT
5 PRINTTAB(1,12)CHR#149CHR#117STRING#(34,CHR#240)CHR#250:RETURN
6 CLS:X%=0:Y%=0:GOSUB113:FORK%=1TO2:PRINTTAB(11,K%)CHR#141CHR#129"TOP SECRET"
7: NEXT
8 PRINTTAB(7,6)CHR#133CHR#141P(F%,1)TAB(7)CHR#133CHR#141P(F%,1)TAB(9)
CHR#133"OPERATIONAL FILE"TAB(6)"REF:"P(F%,2)TAB(6)"Heidelberg Schweinstei
n"TAB(6)"GRADE 1 ACCESS ONLY"
9 PRINTTAB(5,20)CHR#(133)"":C#="":FORK%=1TO6
10 GOSUB270:IFK#="a"OR"z":GOTO12
11 K#CHR#(ASC(K#)-32):C#C#+K#:PRINTTAB(5+K%,20)K#:NEXT:IFday%=3 G#(P%)=C#
12 IF C#<>G#(P%)PRINTTAB(14,20)CHR#129"IS INCORRECT":GOSUB113:GOTO10
13 RETURN
14 PRINTTAB(6,20)CHR#136"KEY SPACE,COPY OR RETURN"CHR#137
15 GOSUB270:IFK#<>" "ANDASC(K#)<13ANDASC(K#)>125GOTO17
16 IFASC(K#)=13PRINTTAB(6,20)STRING#(26," ")GOSUB260
17 PRINTTAB(6,20)STRING#(17," ")RETURN
18 PROCHEAD:PRINTTAB(6,8)"INCOMING REPORT"TAB(6,10)"PRESS KEY FOR YOUR AGENT"
:GOSUB248:ag#K%:JFK#=""RETURN
19 PROCRAK(ag%):IForank%erank%ANDASC(MID#(F#(1,ag%),5,1))>0GOTO23
20 PRINTTAB(6,10)CHR#130CHR#136"NO REPORT IS AVAILABLE"CHR#137:FORK%=1TO1000
: NEXT:GOTO20
21 IFASC(MID#(F#(1,ag%),2,1))=0GOTO25
22 MID#ASC(MID#(F#(1,ag%),2,1)):M5#ASC(MID#(F#(1,ag%),3,1)):M6#ASC(MID#(F#(1,ag%),4,1)):F#(1,ag%)=LEFT#(F#(1,ag%),1)+CHR#0+RIGHT#(F#(1,ag%),12):GOTO27
23 MID#17:IFASC(LEFT#(F#(1,ag%),1))>1 MID#16
24 M5#ASC(MID#(F#(1,ag%),6,1)):M6#0:F#(1,ag%)=LEFT#(F#(1,ag%),5)+MID#(F#(1,ag%),7,8)+RIGHT#(F#(1,ag%),1)
25 M2#ag%:M3#F%:M4#day%-1:F#(1,ag%)=LEFT#(F#(1,ag%),4)+CHR#(ASC(MID#(F#(1,ag%),5,1))-1)+RIGHT#(F#(1,ag%),9):M#CHR#M1#CHR#M2#CHR#M3#CHR#M4#CHR#M5#CHR#M6#
26 from#ASC(LEFT#(N#(ag%),1)):typeX=1:deX=18:IFP%=2 deX=25
27 PRINTTAB(6,8)X#(ag%):" TO "MID#(P#(F%,1),5,14):GOSUB87:IFK#=""GOTO20
28 MEZ#stackX-1:MD#3:PROCHEAD:PRINTTAB(6,8)"INCOMING REPORT"
29 PROCHEAD:PRINTTAB(6,8)"INCOMING REPORT"
30 IFX#IPRINTTAB(6,10)"REPORT HAS BEEN SENT BUT"TAB(6,11)"IT HAS NOT BEEN RE
CEIVED":GOTO16
31 Y%=7:GOSUB34:GOTO16

```

LLIS

MS2 ELSE
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F#(1,

F#(1,

%CHR

O

EN RE

```

34 M1%=ASC(MID$(S$(MD%,ME%),1,1)):M2%=ASC(MID$(S$(MD%,ME%),2,1)):M3%=ASC(MID$(
35 MD%,ME%),3,1)):M4%=ASC(MID$(S$(MD%,ME%),4,1)):M5%=ASC(MID$(S$(MD%,ME%),5,1))
36 IFM1%>10PRINTTAB(6,Y%)+RIGHT$(P$(M3%,1),14):" TO ":"X$(M2%)
37 IFM1%>9PRINTTAB(6,Y%)+X$(M2%):" TO ":"RIGHT$(P$(M3%,1),14)
38 Y%-Y%+1:GOSUB(37+1*M1%):Y%=Y%+1:PRINTTAB(2,Y%)CHR#61STRING$(34,CHR#44)CHR#
208:RETURN
39 PRINTTAB(6,Y%)"Go to ":"W$(M5%):RETURN
40 PRINTTAB(6,Y%)"Kill ":"X$(M5%):RETURN
41 PRINTTAB(6,Y%)"Search ":"W$(M5%)+SETV%Y:PRINTTAB(6,Y%)"from agent ":"X$(M6%)
42 PRINTTAB(6,Y%)"Hide ":"R$(M5%):RETURN
43 PRINTTAB(6,Y%)"Transfer ":"R$(M5%):Y%=Y%+1:PRINTTAB(6,Y%)"to agent ":"X$(M5%):
RETURN
44 PRINTTAB(6,Y%)"Change status to ":"O$(M5%):RETURN
45 PRINTTAB(6,Y%)"Switch HOMING BEACON ":"O$(M5%):RETURN
46 PRINTTAB(6,Y%)"Explode MIND-BOMB":RETURN
47 PRINTTAB(6,Y%)"R$(M5%):" captured":Y%=Y%+1:PRINTTAB(6,Y%)"in ":"W$(M6%):RETU
RN
48 PRINTTAB(6,Y%)"R$(M5%):" located":Y%=Y%+1:PRINTTAB(6,Y%)"in ":"W$(M6%):RETU
RN
49 PRINTTAB(6,Y%)"SCHWEINSTEIN was seen on":Y%=Y%+1:PRINTTAB(6,Y%)"DAY ":"M5%:
50 PRINTTAB(6,Y%)"I have got ":"R$(M5%):Y%=Y%+1:PRINTTAB(6,Y%)"from ":"X$(M6%):
RETURN
51 PRINTTAB(6,Y%)"I have not got ":"Y%=Y%+1:PRINTTAB(6,Y%)"R$(M5%):RETURN
52 PRINTTAB(6,Y%)"Goods have been stolen":RETURN
53 PRINTTAB(6,Y%)"Message stopped on DAY ":"M4%
54 Y%=Y%+1:IFM2%>1PRINTTAB(6,Y%)"Contents not available":RETURN
55 ME%=M5%:MD%=MD%-1:GOSUB34:RETURN
56 PRINTTAB(6,Y%)"Message passed on DAY ":"M4%:GOTO054
57 I$="":M6%=0:PROCHEAD:PRINTTAB(6,8)"OUTGOING ORDER"TAB(6,10)" PRESS KEY FOR
YOUR AGENT":GOSUB248:M2%#K%
58 PRINTTAB(6,10)+RIGHT$(P$(FX,1),14):" TO"CHR#129:X$(M2%):" "TAB(6,11)"KEY
1 Go to city"TAB(6,12)"KEY 2 Kill agent"TAB(6,13)"KEY 3 Search city"TAB(6,14)
"KEY 4 Steal object"TAB(6,15)"KEY 5 Hide object"
59 PRINTTAB(6,16)"KEY 6 Transfer object"TAB(6,17)"KEY 7 Change status"TAB(6
,18)"KEY 8 Switch BEACON"TAB(6,19)"KEY 9 Explode MIND-BOMB"
60 GOSUB270:IFK#<"1"OR#>"9"GOTO060
61 M1%=VAL(K#):FORK%=1TO9:PRINTTAB(6,10+K%)STRING$(24," "):NEXT:PRINTTAB(6,11
1):GOSUB(63+VAL(K#)):M3%=FX:M4%=dav%:M5%=CHR#M1%+CHR#M2%+CHR#M3%+CHR#M4%+CHR#M5%+
CHR#M6%:from%:I8:IFF%>2 from%=25
62 type%=0:de%=ASC(LEFT$(N$(M2%),1)):GOSUB87:IFK#="X"GOTO057 ELSERETURN
63 PRINT"Go to . . .":GOTO073
64 PRINT"Kill . . .":GOSUB78:M5%=ag%:PRINTTAB(11,11)CHR#131X$(M5%):RETURN
65 M3%=ASC(LEFT$(N$(M2%),1)):PRINT"Search"CHR#131W$(M5%):RETURN
66 PRINT"Steal . . .":GOSUB79:PRINTTAB(12,11)CHR#131R$(M5%)+TAB(6,12)"from age
nt . . .":GOSUB78:M6%=ag%:PRINTTAB(17,12)CHR#131X$(M6%):RETURN
67 PRINT"Hide . . .":GOSUB79:PRINTTAB(11,11)CHR#131R$(M6%):RETURN
68 PRINT"Transfer . . .":GOSUB79:PRINTTAB(15,12)CHR#131X$(M6%):RETURN
69 PRINT"Change status to . . .":GOSUB83:PRINTTAB(23,11)CHR#131Q$(M5%):RETURN
70 PRINT"SwitchHOMING BEACON . . .":GOSUB84:PRINTTAB(27,11)CHR#131O$(M5%):RET
URN
71 PRINT"ExplodeMIND-BOMB . . .":RETURN
72 L2=B:M5%=ASC(LEFT$(N$(M2%),1)):FORK%=1TO9:K#MID$(Y$(M5%),K%,1):IFK#="L"=
K%-1K%=8:GOTO075
73 PRINTTAB(6,12+K%) "KEY ":"K%:" "W$(ASC(K#)-64)
74 NEXT
75 GOSUB270:IFK#<"1"OR#>"9"STR$(L2)GOTO076
76 GOSUB86:M5%=ASC(MID$(Y$(M5%),VAL(K#),1))-64:PRINTTAB(12,11)CHR#131W$(M5%):
RETURN
77 PRINTTAB(6,14)"PRESS KEY FOR AGENT":GOSUB248:ag%=K%:L2=1:GOSUB86:RETURN
78 FORK%=1TO3:PRINTTAB(6,14+K%) "KEY ":"K%:" "R$(K%):NEXT
80 GOSUB270:IFK#<"1"OR#>"9"3"GOTO080
81 M5%=VAL(K#)
82 L2=3:GOSUB86:RETURN
83 FORK%=1TO3:PRINTTAB(6,12+K%) "KEY ":"K%:" "O$(K%):NEXT:GOTO080
84 PRINTTAB(6,13)"KEY 1 ON"TAB(6,14)"KEY 2 OFF":GOSUB270:IFK#<"1"OR#>"9"2"GO
T084
85 M5%=VAL(K#):L2=2

```

IN YOU WON'T FIND OR . BUT YOU WILL DISCOVER HOW TO PREVENT CONTROL YOUR OR TALK TO THE WITH YOUR

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```

118 DIMP#(2,2),O#(2),O#(3),R#(3),S#(3,16),N#(36),F#(2,36)
119 M#="STRING$(13,CHR#0):FORK%=1T036:N#(K%)=" "NEXT:FORK%=1T036:READA%,B%
123 C%=RND(36):IFASC(MID#(N#(C%),2,1))<>32GOTO123
124 N#(C%)=CHR#C%+CHR#A%+CHR#B%+CHR#1+CHR#0:F#(1,C%)=CHR#1+M#:IF(A%=1ANDB%=0)O
R(A%=0ANDB%=1)F#(1,C%)=CHR#3+M#:N#(C%)=LEFT#(N#(C%),3)+CHR#3+CHR#0
125 F#(2,C%)=F#(1,C%):IFC%>26ANDC%<32 N#(C%)=CHR#18+RIGHT#(N#(C%),4)ELSEIFC%<
1 N#(C%)=CHR#25+RIGHT#(N#(C%),4)
126 NEXT:DIMB#(2,0),X#(6,5),S#(4),W#(26),Y#(36),Z#(26)
127 X=OPENIN"TREDATA":INPUTEX,F#(1,1),F#(2,1),F#(1,2),F#(2,2),O#(1),O#(2),O#(
),O#(2),O#(3),R#(1),R#(2),R#(3)
128 FORK%=1T026:INPUTEX,W#(K%),Y#(K%),Z#(K%):NEXT
129 FORK%=1T036:INPUTEX,X#(K%):NEXT:CLOSEEX
152 day%=3:stack%=1:P%=1:GOSUB154:S#(1)=R%:schwaq%=0:FORJ%=1T05:GOSUB199:NEXT
GOSUB154:bttag%=0:btloc%=R%
153 GOSUB154:IFR%=btloc%GOTO153 ELSEbcag%=0:bcloc%=R%:bcon%=2:manloc%=RND(26):
explod%=0:GOTO163
154 R%=RND(26):IFR%=18ORR%=25GOTO154
155 RETURN
156 GOSUB5:PRINTTAB(5,5)CHR#140LEFT#(P#(P%,1),4):"AGENT & RANK DAY ":day%:Y%
:X%=6:FORK%=1T036:IFASC(MID#(N#(K%),4,1))=0ORASC(MID#(N#(K%),P%+1,1))=0GOTO158
157 A%=ASC(MID#(N#(K%),P%+1,1)):PRINTTAB(X%,Y%)X#(K%):TAB(B+X%,Y%)A%:Y%=Y%+1:
FY%=18 Y%=7:X%=19
158 NEXT:GOTO16
159 GOSUB5:PRINTTAB(5,5)CHR#140LEFT#(P#(F%,1),4):"AGENT REPORTS DAY ":day%:Y%
7:X%=6:FORK%=1T036:IFASC(MID#(N#(K%),4,1))=0GOTO162
160 PROCRRANK(K%):IForank%<erank%ORorank%=erank%ORASC(MID#(F#(1,K%),5,1))=0GOTO
162
161 PRINTTAB(X%,Y%)X#(K%)TAB(X%+8):ASC(MID#(F#(1,K%),5,1)):Y%=Y%+1:IFY%=18 Y%
7:X%=18
162 NEXT:GOTO16
163 reports%=0:GOSUB8
164 IFreports%=50Rday%=3GOTO170
165 PROCHEAD:PRINTTAB(6,8)"YESTERDAY'S FIELD REPORTS"TAB(6,10)"KEY 1 List all
agents"TAB(13,11)"and their rank"TAB(6,13)"KEY 2 List all agents with"TAB(13,1
4)"reports to send and"TAB(13,15)"how many reports":
166 PRINTTAB(6,17)"KEY 3 Call in a report"TAB(6,19)"KEY 4 Finish with report
s"TAB(13,20)"Give today's orders"
167 GOSUB270:ONVAL(K#)GOSUB156,159,20 ELSEIFK#="4" GOTO170 ELSE167
168 IFK#="3"reports%=reports%+1
169 GOTO164
170 orders%=0
171 IForders%=3GOTO176
172 PROCHEAD:PRINTTAB(6,8)"TODAY'S ORDERS"TAB(6,10)"KEY 1 List all agents"TAB
(13,11)"and their rank"TAB(6,13)"KEY 2 Give an order"TAB(6,15)"KEY 3 Finish w
th orders"TAB(13,16)"Operations over"TAB(13,17)"until tomorrow"
173 GOSUB270:IFK#<"1"ORK#>"3"GOTO173
174 IFK#="1"GOSUB156:GOTO171
175 IFK#="2"GOSUB57:orders%=orders%+1:GOTO171
176 P%=P%+1:IFP%<36GOTO163
177 GOSUB178:day%=day%+1:FORK%=1T016:S#(1,K%)=S#(2,K%):S#(2,K%)=S#(3,K%):NEXT:
stack%=1:M#="STRING$(13,CHR#0):FORK%=1T036:F#(1,K%)=F#(2,K%):F#(2,K%)=MID#(N#(K%),
4,1)+M#:NEXT:P%=1:GOTO163
178 CLS:GOSUB5:PRINTTAB(6,5)"END OF DAY ":day%:"'s TREACHERY":GOSUB199:FORK%
T06:FORJ%=1T05:O#(K%,J%)=0:NEXT:NEXT:no%=0:FORK%=1T036:O1%=ASC(RIGHT#(N#(K%),1)
:IFO1%=0GOTO180
179 no%=no%+1:C#="12563":FORZ%=1T05:O#(no%,Z%)=ASC(MID#(S#(3,O1%),VAL(MID#(C#,
Z%,1)),1)):NEXT:N#(K%)=LEFT#(N#(K%),4)+CHR#0
180 NEXT
181 Y%=7:FORO%=1T0no%:ON0#(O%,1)GOSUB211,239,230,237,216,220,245,244,204 ELSE
182 NEXT:FORK%=1T036:IFASC(MID#(F#(2,K%),2,1))<>0 F#(2,K%)=LEFT#(F#(2,K%),4)+C
HR#(ASC(MID#(F#(2,K%),5,1))+1)+RIGHT#(F#(2,K%),9)
183 NEXT:PRINTTAB(6,Y%)3 days ago SCHWEINSTEIN"TAB(6,Y%+1)"was seen in ":W#(S
%(4)):Y%=Y%+2:IFbcon%=2GOTO185
184 PRINTTAB(6,Y%)"BEACON ON ":W#(bcloc%):Y%=Y%+2
185 IFbttag%=0GOTO186 ELSEPRINTTAB(6,Y%)"FIRING BUTTON detected"TAB(6,Y%+1)"in
":W#(btloc%):Y%=Y%+2
186 IFexplod%=1GOTO194 ELSEDX%=VAL(MID#(Z#(manloc%),bcloc%,1))
187 IFDX%=0ANDBcon%=1GOTO193

```


EADA%,B%
 NDBX=Q)O
 GEIFC%>3
 (2),Q#(1
 9:NEXT:
 ND(26):
 Y%:Y%=7
 T015B
 =Y%+1:I
 ay%:Y%=
 =OGOTO
 18 Y% =



in secret locations and neither are active. During this stage of the game, the Mandroid is moved about the board by the computer completely at random. When the beacon is found and switched on two things will happen:

- 1) The beacon counter is placed on the board in the correct location.
 - 2) The Mandroid is moved randomly towards it — ie to any city which takes it nearer the homing beacon.
- If the beacon is switched off again, the Mandroid moves entirely at random once more.

HOW THE GAME WORKS

In most board games, once you have decided what to do with a piece, you simply pick it up and move it and when something happens to a piece, you get to know about it immediately.

Treachery is quite different.

Scattered across Europe are 36 secret agents, some of which you control, some of which you *think* you control and some of which you definitely don't control!

To get an agent to do something, first you have to send him a message from HQ containing your orders. And, if you want any information from him, he first has to send a message to HQ containing his report.

Any messages going between an agent and HQ must be routed through a continuous chain of agents in adjoining cities. For instance, to get a message from Moscow to Tangier, the shortest route would be Istanbul-Athens-Tangier and you could use your agents in those cities to pass on the message. Of course, there are a large

st all
 B(13,1
 report

ts"TAB
 sh wi

NEXT:
 # (K%)
 RK%=1
),1))
 # (C%,

ELSE
 4)+C

W#(S

"in

```

188 NX=0:FORK%=1TOB:IFMID$(Y$(manloc%),K%,1)<>" NX=NX+1
189 NEXT
190 RX=RND(NX):IFBconX=2 manloc%=ASC(MID$(Y$(manloc%),RX,1))-64:GOTO193
191 CX=ASC(MID$(Y$(manloc%),RX,1))-64:IFVAL(MID$(Z$(CX),bcloc%,1))>DXORVAL(MID
$(Z$(CX),bcloc%,1))>DXORVAL(MID
192 manloc%=CX
193 PRINTTAB(6,Y%+1)"MANDROID in "W$(manloc%):Y%=Y%+3
194 IFS(1)<>1BANDS(1)<>25GOTO16 ELSEP%=S(1)DIV12:PRINTTAB(6,Y%)"SCHWEINSTEI
N IN "I$(S(1))TAB(6,Y%+2)P$(P%,1):TAB(6,Y%+3)" HAVE WON THE GAME"
195 GOSUB113:GOTO195
197 FORK%=4TO2STEP-1:SX(K%)=SX(K%-1):NEXT:IFSchwag%>ORETURN
200 NX=0:FORK%=1TOB:IFMID$(Y$(S(1)),K%,1)<>" NX=NX+1
201 NEXT
202 RX=RND(NX):CX=ASC(MID$(Y$(S(1)),RX,1))-64:IFCX=SX(3)ORCX=18ORCX=25GOTO202
203 SX(1)=CX:RETURN
204 IFexplodX=IRETURNELSEag%=OX(OX,2):IFbttagX<>ag% obX=2:GOTO228
205 PRINTTAB(6,Y%)"MIND-BOMB explodes in"TAB(6,Y%+1)W$(manloc%):Y%=Y%+2:IFmanl
oc%=18ORmanloc%=25 P%=manloc%DIV12:PRINTTAB(6,Y%):P$(P%,1):TAB(6,Y%+1)" HAVE WON
THE GAME":GOTO195
206 Y%=Y%-1:FORK%=1TO36:IFASC(LEFT$(N$(K%),1))<>manloc%THENNEXT
207 IFbttagX=K%bttagX=0
208 IFbcagX=K%bcagX=0
209 IFschwagX=K%schwagX=0
210 N$(K%)=LEFT$(N$(K%),3)+CHR$(0)+RIGHT$(N$(K%),1):NEXT:explodX=1:RETURN
211 agX=OX(OX,2):CX=OX(OX,3):IFASC(MID$(N$(ag%),4,1))=ORETURN ELSEN$(ag%)=CHR#
CX+RIGHT$(N$(ag%),4)
212 IFbttagX=ag%bttagX=CX
213 IFbcagX=ag%bclocX=CX
214 IFschwagX=ag%SX(1)=CX
215 PRINTTAB(6,Y%):X$(ag%)=" go to "I$(CX):Y%=Y%+1:RETURN
216 agX=OX(OX,2):obX=OX(OX,3):IFASC(MID$(N$(ag%),4,1))=ORETURN ELSENOBXGOTO21
217,219
217 IFschwagX=ag%GOTO228 ELSEschwagX=0:RETURN
218 IFbttagX<>agXGOTO228 ELSEbttagX=0:RETURN
219 IFbcagX<>agXGOTO228 ELSEbcagX=0:RETURN
220 agX=OX(OX,2):obX=OX(OX,3):tcX=OX(OX,4):IFagX=tcXRETURN
221 IFASC(MID$(N$(ag%),4,1))=0ORASC(MID$(N$(tc%),4,1))=0RETURN
222 fcX=ASC(LEFT$(N$(ag%),1)):tcX=ASC(LEFT$(N$(tc%),1)):IFMID$(Z$(fcX),tcX,1)<
  
```

```

223 ONOB%GOTO224,225,226 ELSE STOP
224 IFschwag%<>ag%GOTO228 ELSEschwag%=to%:S%1)=tc%:GOTO227
225 IFbttag%<>ag%GOTO228 ELSEbttag%=to%:btloc%=tc%:GOTO227
226 IFbcag%<>ag%GOTO228 ELSEbcag%=to%:bcloc%=tc%
227 F#(2,to%)=LEFT$(F#(2,to%),1)+CHR#13+CHR#ob%+CHR#ag%+RIGHT$(F#(2,to%),10)
228 IFQ%(0%,1)=4XX%=to%ELSEXXX%=ag%
229 F#(2,XX%)=LEFT$(F#(2,XX%),1)+CHR#14+CHR#ob%+RIGHT$(F#(2,XX%),11):RETURN
230 ag%=0%(0%,2):C%=0%(0%,3):IFASC(MID$(N$(ag%),4,1))=0RETURN ELSEs1%=0:FOR%
3702STEP-1:IFs%(K%)=C% s1%=K%
231 NEXTI:IFs1%<0 F#(2,ag%)=LEFT$(F#(2,ag%),1)+CHR#12+CHR$(day%+1-s1%)+CHR#C%
RIGHT$(F#(2,ag%),10)
232 IFs%(1)<>C%GOTO234 ELSEIFschwag%=0 schwag%=ag%:XX%=10 ELSEXX%=11
233 F#(2,ag%)=LEFT$(F#(2,ag%),1)+CHR#XX%+CHR#1+CHR#C%+RIGHT$(F#(2,ag%),10):RE
URN
234 IFbtloc%<>C%ORbttag%<>0GOTO235 ELSEF#(2,ag%)=LEFT$(F#(2,ag%),1)+CHR#10+CHR
2+CHR#C%+RIGHT$(F#(2,ag%),10):bttag%=ag%
235 IFbtloc%<>C%ORbcon%=1RETURN ELSEIFbcag%=0 bcag%=ag%:XX%=10 ELSEXX%=11
236 F#(2,ag%)=LEFT$(F#(2,ag%),1)+CHR#XX%+CHR#3+CHR#C%+RIGHT$(F#(2,ag%),10):RE
URN
237 to%=0%(0%,2):ob%=0%(0%,3):ag%=0%(0%,4):IFag%=to%RETURN ELSEGOSUB221
238 IFASC(MID$(F#(2,to%),2,1))<13RETURN ELSEF#(2,ag%)=LEFT$(F#(2,ag%),1)+CHR#
5+RIGHT$(F#(2,ag%),12):RETURN
239 ag%=0%(0%,2):to%=0%(0%,3):IFag%=to%RETURN ELSEIFASC(MID$(N$(ag%),4,1))=0
ASC(MID$(N$(to%),4,1))=0RETURN
240 C%=ASC(LEFT$(N$(ag%),1)):IFASC(LEFT$(N$(to%),1))<>C%RETURN ELSEN$(to%)=LE
T$(N$(to%),3)+CHR#0+RIGHT$(N$(to%),1)
241 IFbttag%=to%bttag%=0
242 IFbcag%=to%bcag%=0
243 PRINTTAB(6,Y%)X$(to%):" is eliminated ":Y%=Y%+1:IFschwag%=to% schwag%=0:RE
TURN ELSE RETURN
244 ag%=0%(0%,2):on%=0%(0%,3):IFASC(MID$(N$(ag%),4,1))=0RETURN ELSEIFbcag%<>ag
%ob%=3:GOTO228 ELSEbcon%=on%:RETURN
245 ag%=0%(0%,2):p1%=P%:P%=0%(0%,5):IFASC(MID$(N$(ag%),4,1))=0 P%=p1%:RETURN E
LSEP%ORANK(ag%)+P%=p1%:IFerank%>orank%RETURN ELSEN$(ag%)=LEFT$(N$(ag%),3)+CHR#0
%(0%,3)+RIGHT$(N$(ag%),1):RETURN

```

number of alternative routes for any message. The only restriction on your choice of route is that only eight agents can be used for one message.

So far, it seems simple enough. There is, however, a catch. Some of the agents you use to pass on the message may be traitors, apparently your agents but really under the control of the enemy! If so, nasty things can happen to your message.

Firstly, the traitor will memorize the message and try to report its contents to his own HQ on the following day. Secondly, your message might be stopped altogether and never reach its destination.

If the traitor intercepting the message is ASLEEP, he will pass your message on along its chosen route; if he is AWAKE or ACTIVE, he will stop its progress permanently.

If a message is stopped,

you may not get to know about it until it's too late. In the case of orders, you only know that they have been sent out and, unless the order has an obvious and visible result such as your agent moving to another city, you will not know for sure that it has been carried out.

In the case of reports to HQ, you are told that the report has not actually arrived but you still don't know which agent in the chain is the traitor.

Things can get more complicated still when the traitor tries to report your message back to his own HQ. One of your agents might intercept the traitor's report and memorize it to send back to your HQ. When your agent tries to send his report in... well, it could go on forever.

Fortunately, the agents have limited memories and messages about messages

are only embedded to a depth of three.

ONE DAY OF TREACHERY

- 1) The British flag appears on the screen and a British signature tune plays. The M16 player is asked to enter his clearance code before he can access the Top Secret operational file.
- 2) M16 reports: The M16 player calls in yesterday's reports from his agents in the field. He can call in to HQ a maximum of five reports. If a report fails to arrive, it still counts towards this total. The player doesn't have to call in a report if he doesn't want to.
- 3) M16 Orders: The M16 player sends orders for today to his agents in the field. He can send a maximum of three orders but he can send as few as he chooses.
- 4) The Russian flag ap-

pears on the screen and the same sequence as the M16 player's is followed by the KGB player.

- 5) The end of the day. The computer memorizes all of today's messages and executes all of today's order (or, at least, the ones that reached the agents concerned). Then it lists on the screen any events that are public knowledge.

- 6) The game moves on to the next day.

When one player is using the computer to call in and send out his messages, the other player must be out of sight of the screen, otherwise he would see information he's not entitled to.

None of the pieces on the board should be moved or removed until stage five, the end of the day. At this stage, both players can look at the screen. All they need do is follow the computer's instructions as


```

246 DEFFROCRANK (A%):crank%=ASC (MID$ (N$ (A%),P%+1,1)):erank%=ASC (MID$ (N$ (A%),4-P
%,1)):ENDPROC
248 GOSUB 270: IF K#=" " RETURN
249 IF K#=" " :ANDK#<"(" :K%=ASC (K#)-96:GOTO 250 ELSE IF K#>"(" :K%=ASC (K#)-2
1:GOTO 250 ELSE GOTO 248
250 IF ASC (MID$ (N$ (K%),4,1))=0 GOTO 248 ELSE RETURN
251 DEFFROCRANK:GOSUB 5:FOR K%=STO6:PRINT TAB (0,K%)CHR#141CHR#149CHR#53CHR#135SPC
(3)P$ (P%,1) " DAY " :day%:NEXT:ENDPROC
252 HIMEH=857F0:MODES:VDUS,19,0,7,0,0,0,19,1,7,0,0,0,0:GCOL0,131:CLG:GCOL0,1:RES
T0R260:FOR I%=0 TO 30:READ Z%,Y%:PLOT Z%,X%,Y%:NEXT:GCOL0,0:FOR I%=0 TO 23:READ Z%,X
%,Y%:PLOT Z%,X%,Y%:NEXT:VDU 19,0,4,0,0,0,19,1,1,0,0,0,0:D=GET:MODE7:RETURN
254 HIMEH=857F0:MODES:VDUS:GCOL0,1:MOVE 320,690:PLOT 4,960,690:PLOT 85,960,284:PL
OT 4,320,284:PLOT 85,320,690:GCOL0,2:MOVE 372,642:PRINT CHR#224CHR#225:MOVE 372,610:P
RINT CHR#226CHR#227:MOVE 0,0:D=GET:MODE7:RETURN
260 DATA 4,324,554,4,964,554,85,964,464,4,324,464,85,324,554,4,602,714,4,602,31
0,85,686,310,4,686,714,85,602,714,4,962,714,4,934,714,85,736,578,85,712,584,85,7
12,578,4,324,714,4,324,692,85,518,578,85,552,578,85,324,714,4,770,444
261 DATA 4,742,444,85,964,308,4,964,330,85,774,444,4,334,308,4,364,308,85,552,4
44,85,578,444,4,578,436,85,364,308,4,964,346,4,964,444,85,794,444,4,578,714,4,38
4,714,85,578,602,4,712,714,4,904,714,85,712,602,4,964,676,4,964,578
262 DATA 85,804,578,4,324,578,4,324,676,85,490,578,4,324,444,4,324,346,85,490,4
44,4,384,308,4,578,308,85,578,422,4,712,422,4,712,308,85,904,324
270 *FX21,0
271 K#GET$:RETURN

```

to which pieces have a new location and which pieces need to be removed from the board. (NB If the Windbomb explodes, all the agents in that city must be eliminated.)

On his first turn, each player enters a six-letter clearance code of his own choice before accessing his top secret file. The player should make a very careful note of the code.

After turn one, he won't be able to access his file again unless he enters the correct code. This is to stop the other player trying to cheat by accessing his opponent's file.

Because there is such a lot of information going backwards and forwards each turn, we have included a hard-copy option for each of the information pages a player can access.

Once such a page is on the screen, by pressing COPY (key Z) the player can get a copy of that page on the ZX printer. If you haven't got a printer, we suggest you keep pen and paper handy to make a note of any important items of information.

THE AGENTS

There are 36 agents in the game and each agent has two ranks, one his rank in MI6, the other his rank in the KGB. An agent is

always loyal to the player he ranks highest with; this player is his controller. The agent is a traitor to the player he ranks lowest with; this player is known as the dummy!

However, players are only told by the computer the rank each agent holds in their own organisation. So, at the start of the game, they have no idea which agents are really theirs and which are traitors!

Two numbers, MI6 rank and KGB rank, define the type of agent. The 36 agents are comprised as follows:

- 1 4-3 MI6 Master Spy
- 2 3-2 MI6 Triple Agents
- 4 2-1 MI6 Double Agents
- 8 1-0 MI6 Single Agents
- 6 0-0 Couriers under no player's control
- 1 3-4 KGB Master Spy
- 2 2-3 KGB Triple Agents
- 4 1-2 KGB Double Agents
- 8 0-1 KGB Single Agents

So, each side has 15 loyal agents and there are six neutral pieces. However, at the beginning of the game, it will appear to each player that he controls one Master Spy, three Triple Agents, six Double Agents and 12 Single Agents — a total of 22 agents! Seven of these agents are, in fact, traitors whose treachery may be revealed later in the game.



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DATA SAVING PROGRAM

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10 REM -----
20 REM DATAFILE CREATION PROGRAM
30 REM -----
40 MODE7:PRINTTAB(4,10)CHR#130"PLACE A REWOUND BLANK TAPE"CHR#130"IN YOUR C
CASSETTE RECORDER. MARK IT"TAB(12)CHR#131"DATAFILE"
50 PRINTTAB(11,20)CHR#136CHR#129"PLEASE WAIT"
60 REM -----
70 REM READ VARIOUS STRINGS
80 REM -----
90 DIM V$(12)
100 FOR K%=1 TO 12:READV$(K%):NEXT
110 REM -----
120 REM READ CITIES AND AGENTS
130 REM -----
140 DIMW$(26),X$(36),Y$(26)
150 FORK%=1 TO26:READW$(K%),X$(K%):NEXT
160 FORK%=27TO36:READX$(K%):NEXT
170 FORK%=1 TO26:READY$(K%):NEXT
180 REM -----
190 REM CITY TO CITY DISTANCE
200 REM -----
210 DIMZ$(26):NN%=26:E%=1:A$="":B$="":N%=0:FORK%=1TO26:Z$(K%)=STRING$(K%-1," "
)+0*STRING$(26-K%," ")
220 FORJ%=1TOB:IFJ%>LEN(Y$(K%)) J%=B:GOTO240 ELSE J%=MID$(Y$(K%),J%,1)
230 L%=ASC(J$)-64:Z$(K%)=LEFT$(Z$(K%),L%-1)+1*RIGHT$(Z$(K%),26-L%):N%=N%+1:A
=A$+CHR$(K%):B$=B$+CHR$(L%)
240 NEXTJ:NEXT
250 NN%=NN%+N%:IF NN%=676 GOTO350
260 C$="":D$="":NS%=N%:N%=0:E%=E%+1:E$=STR$(E%)
270 FORI%=1TONS%:K%=ASC(MID$(A$,I%,1)):J%=ASC(MID$(B$,I%,1))
280 FORM%=1TOB:M%=MID$(Y$(J%),M%,1):IFM$="" M%=B:GOTO310
290 L%=ASC(M$)-64:IFMID$(Z$(K%),L%,1)<>" " GOTO310 ELSE Z$(K%)=LEFT$(Z$(K%),L%
)-1+E$+RIGHT$(Z$(K%),26-L%)
300 N%=N%+1:C$=C$+CHR$(K%):D$=D$+CHR$(L%)
310 NEXTM:NEXTI:A$=C$:B$=D$:GOTO250
320 REM -----
330 REM SAVE DATAFILE ON TAPE
340 REM -----
350 VDU7:CLS
360 PRINTTAB(5,10)CHR#130"PRESS RECORD ON CASSETTE"CHR#130"THEN PRESS 'SPACE
BAR' TO SAVE FILE"TAB(7)CHR#130"ONTO YOUR BLANK TAPE,"
370 D=GET:IF D<32 GOTO370
380 ON ERROR GOTO470
390 X=OPENOUT"TRDATA"
400 FOR K%=1 TO 12:PRINT#X,V$(K%):NEXT
410 FOR K%=1 TO 26:PRINT#X,W$(K%),Y$(K%),Z$(K%):NEXT
420 FOR K%=1 TO 36:PRINT#X,X$(K%):NEXT
430 CLOSE#X
440 VDU7:CLS /
450 PRINTTAB(3,10)CHR#131"STOP RECORDER AND REMOVE TAPE"
460 END
470 CLOSE#X:CLS:PRINTTAB(4,10)CHR#136CHR#129"ERROR. PLEASE CHECK LISTING":VDU7
:STOP
480 REM -----
490 REM VARIOUS STRINGS
500 REM -----
510 DATA M16 LONDON CONTROL,KGB MOSCOW CENTRAL,SCHW,315b/QZ,L10,/ROBOTNIK/S-20
ON,OFF,ASLEEP,AWAKE,ACTIVE,SCHWEINSTEIN,FIRING BUTON,HOMING BEACON
520 REM -----
530 REM CITIES & AGENTS
540 REM -----
550DATA AMSTERDAM,ALPHA,BELGRADE,BRAVO,VIENNA,CHARLIE,PARIS,DELTA,OSLO,ECHO,LI
BON,FOXTROT,MADRID,GOLF,TANGIER,HOTEL,WARSAW,IVAN,ROME,JULIET
560 DATA ATHENS,KING,ISTANBUL,LIMA,BUCHAREST,MIKE,SOFIA,NOBLE,PRAGUE,OSCAR,COP
ENHAGEN,PAPA,REYKJAVIK,QUIZ,LONDON,ROMEO,BRUSSELS,SIERRA,BERLIN,TANGO
570 DATA HELSINKI,UNCLE,BUDAPEST,VICTOR,DUBLIN,WINTER,ZURICH,X-RAY,MOSCOW,YANK
EE,STOCKHOLM,ZULU
580 DATA ZERO,ONE,TWO,THREE,FOUR,FIVE,SIX,SEVEN,EIGHT,NINE
590 DATA PTBR,VNKKJC,DVBJXT,STXJGR,UZPRWD,WGRH,RDJKHF,KFG,VYOTPV,CBKGDY,NLHGBJ
B,NM,LNBBV,MLKB,IVCT,EZITAR,UEW,EPASDGFW,ATDR,PIOCXDSA,YZED,IYNBCD,DERF,TCJD,LM
VIZU,UUYIFE

```

COMMODORE 64 NOTES: CONVERSION BY DAVID ESTELL

The Commodore version of Mike Singleton's game keeps faithfully to the original with only a few minor alterations to suit the 64. Details of the control codes are included at the end of the program and there are lots of REM statements to help you along. Printouts require a dot-matrix printer — and if you want to copy a screen to your printer use key Z. Keys for the agent are the same as the BBC and Spectrum versions. See the panel for details.

Don't forget to read carefully through the introduction before you start play-

ing the game. And Mike Singleton's tips on how to play are required reading too. Just like any good masterspy you'll need to do a bit of research into your subject first. You'll find the control keys listed at the end of the program listing. David has kept them the same as the Spectrum and BBC versions — but it's a good idea to have them by your side as you start to play. Elsewhere you'll find a page full of the counters you need to play — plus the all important map. We hope you enjoy your search for the Mandroid!

```

10 REM ===TREACHERY 64===
15 REM
20 GOTO2000
95 REM ===PRINT MESSAGE SHEET===
100 PRINT"#####";:FORK=1TO17
105 PRINT"#####|";:NEXT
110 PRINT"#####|";:RETURN
145 REM ===START OF TURN PAGE===
150 POKE53240,0:X=16:Y=0:PRINT"J";:IFD=256THENPOKE53264,0
153 GOSUB900:GOSUB950:GOSUB100:PRINT"#####";
155 FORK=1TO3:PRINT"#####";:NEXT:PRINT"#####";:P$(P,1)
160 PRINT"#####OPERATIONAL FILE":PRINT"#####REF: ";:P$(P,2)
165 PRINT"#####HEIDELBERG SCHWEINSTEIN"
170 PRINT"#####GRADE 1 ACCESS ONLY":PRINT"#####CLEARANCE CODE"
175 PRINTLEFT$(Y$,20);:#####":C$="":FORK=1TO5
180 GETK$:IFK$="A"OR"K$="Z"THEN180
185 C$=C$+K$:PRINTLEFT$(Y$,20);LEFT$(X$,4+K);K$:NEXT:IFDY=3THENG$(P)=C$
190 IFC$=0$(P)THENPRINTLEFT$(Y$,20);:#####INCORRECT":GOSUB950:GOTO175
193 RETURN
195 REM ===END OF PAGE===
200 PRINTLEFT$(Y$,20);:#####KEY Z (COPY) OR RETURN"
205 GETK$:IFK$="Z"ANDK$="CHR$(13)"THEN205
210 IFK$="Z"THENPRINTLEFT$(Y$,20);:#####":GOSUB900
215 PRINTLEFT$(Y$,20);:#####":RETURN
400 GOSUB100:PRINT"#####";:P$(P,1);:DAY";:DY
405 PRINT"#####INCOMING REPORT":PRINT"#####PRESS KEY FOR AGENT"
410 GETK$:IFK$=" "THENRETURN
415 IFK$="A"ANDK$="Z"THENAG=ASC(K$)-64:GOTO430
420 IFK$="0"ANDK$="9"THENAG=ASC(K$)-21:GOTO430
425 GOTO410
430 IFASC(N$(AG,4))=0THEN415
435 AW=ASC(N$(AG,P+1)):ER=ASC(N$(AG,4-P))
440 IFAWDERANDASC(MID$(F$(1,AG),5,1))>0THEN450
445 PRINT"#####NO REPORT IS AVAILABLE":FORK=1TO1000:NEXT:GOTO400
450 IFASC(MID$(F$(1,AG),2,1))=0THEN470
455 M1=ASC(MID$(F$(1,AG),2,1)):M5=ASC(MID$(F$(1,AG),3,1))
460 M6=ASC(MID$(F$(1,AG),4,1))
465 F$(1,AG)=LEFT$(F$(1,AG),1)+CHR$(0)+MID$(F$(1,AG),3):GOTO485
470 M1=17:IFASC(LEFT$(F$(1,AG),1))THENM1=16
475 M5=ASC(MID$(F$(1,AG),6,1)):M6=0
480 F$(1,AG)=LEFT$(F$(1,AG),5)+MID$(F$(1,AG),7,8)+RIGHT$(F$(1,AG),1)

```

0175

AN APPOINTMENT NOT TO BE MISSED EVERY MONTH!

1984

Tuesday
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16

Sinclair User magazine hits the street on the 16th of every month packed with enough material to keep both you and your Sinclair machine fully occupied until the same time next month.

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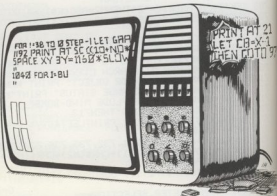
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```

731 PRINT"KILL ...":GOSUB760:M5=AG:PRINT"XXXXXXXXXXXXXXXXXXXX";X$(M5):RETURN
732 M5=ASC(N$(M2,1)):PRINT"SEARCH ";W$(M5):RETURN
733 PRINT"STEAL ...":GOSUB770:PRINT"XXXXXXXXXXXXXXXXXXXX";R$(M5)
734 PRINT"XXXXXXXXXXXXXXXXXXXXFROM AGENT ...":GOSUB760:M6=AG
735 PRINT"XXXXXXXXXXXXXXXXXXXX";X$(M6):RETURN
736 PRINT"HIDE ...":GOSUB770:PRINT"XXXXXXXXXXXXXXXXXXXX";R$(M5):RETURN
737 PRINT"TRANSFER ...":GOSUB770:PRINT"XXXXXXXXXXXXXXXXXXXX";R$(M5):RETURN
738 PRINT"XXXXXXXXXXXXXXXXXXXXTO AGENT ...":GOSUB760:M6=AG
739 PRINT"XXXXXXXXXXXXXXXXXXXX";X$(M6):RETURN
740 PRINT"CHANGE STATUS TO ...":GOSUB780:PRINT"XXXXXXXXXXXX";LEFT$(X$(2),22);
741 PRINTQ$(M5):RETURN
742 PRINT"SWITCH HOMING BEACON ...":GOSUB790:PRINT"XXXXXXXXXXXX";LEFT$(X$(26),26);
743 PRINTQ$(M5):RETURN
744 PRINT"EXPLODE MIND-BOMB":RETURN
750 L=8:M5=ASC(N$(M2,1)):FORK=1TO8:K=MID$(Y$(M5),K,1)
751 IFK$=" "THENL=K-1:K=8:GOTO753
752 PRINTLEFT$(Y$(13+K);"XXXXKEY";K;" ";W$(ASC(K$)-64)
753 NEXT
755 GETK$:IFK$<"1"ORL$>RIGHT$(STR$(L),1)THEN755
756 GOSUB795
757 M5=ASC(MID$(Y$(M5),VAL(K$),1))-64:PRINT"XXXXXXXXXXXXXXXXXXXX";W$(M5)
758 RETURN
759 REM ===KEY IN AGENT===
760 PRINT"XXXXXXXXXXXXXXXXXXXXPRESS KEY FOR AGENT"
761 GETK$:IFK$="A"ANDK$<="Z"THENAG=ASC(K$)-64:GOTO765
762 IFK$="0"ANDK$<="9"THENAG=ASC(K$)-21:GOTO765
764 GOTO761
765 IFASC(N$(AG,4))=0THEN761
766 L=1:GOSUB795:RETURN
769 REM ===KEY IN OBJECT===
770 FORK=1TO3:PRINTLEFT$(Y$(13+K);"XXXXKEY";K;" ";R$(K):NEXT
773 GETK$:IFK$<"1"ORL$>"3"THEN773
774 M5=VAL(K$)
775 L=3:GOSUB795:RETURN
779 REM ===KEY IN STATUS===
780 FORK=1TO3:PRINTLEFT$(Y$(13+K);"XXXXKEY";K;" ";Q$(K):NEXT
783 GETK$:IFK$<"1"ORL$>"3"THEN783
784 M5=VAL(K$)
785 REM ===KEY IN ON/OFF===
790 PRINT"XXXXXXXXXXXXXXXXXXXXKEY 1: ON":PRINT"XXXXKEY 2: OFF"
792 GETK$:IFK$<"1"ORL$>"2"THEN792
793 M5=VAL(K$):L=2
795 FORK=1TO3:PRINTLEFT$(Y$(13+K);"XXXX"
799 REM ===MESSAGE ROUTING===
800 PRINT"XXXXXXXXXXXXXXXXXXXXCHOOSE ROUTE FOR MESSAGE"
801 PRINT"XXXXBY PRESSING AGENT KEYS.":PRINT"XXXXDESTINATION OF MESSAGE"
802 PRINT"XXXXWILL END ROUTE ENTRY.":PRINT"XXXXSPACE WILL CANCEL."
803 PRINT"XXXXLONGEST ROUTE = 8 AGENTS."
804 GETK$:IF(K$<"0"ORL$>"9")AND(K$<"A"ORL$>"Z")ANDK$<>" "THEN804
807 IFK$=" "THENK$="X":RETURN
808 L=8:GOSUB795:R$="":N=0:GOTO811
810 GETK$:IFK$=" "THENL=8:GOSUB795:GOTO800
811 IFK$="0"ANDK$<="9"THENK=ASC(K$)-21:GOTO814
812 IFK$="A"ANDK$<="Z"THENK=ASC(K$)-64:GOTO814
813 GOTO810
814 IFASC(N$(K,4))=0THEN810
815 C=ASC(N$(K,1)):PRINTLEFT$(Y$(14+N);"XXXX";X$(K);" ";W$(C)
816 N=N+1:R$=R$+CHR$(K):IFC=DEAND(TY=1ORL=M2)THEN822
817 IFN=0THEN810
818 PRINT"XXXXXXXXXXXXXXXXXXXXTHIS ROUTE IS TOO LONG":FORK=1TO1000:NEXT:L=8
819 GOSUB795:PRINT"XXXXXXXXXXXXXXXXXXXX"
820 GETK$:IFK$=" "THEN820
821 GOTO810
822 L=8:GOSUB795:PRINT"XXXXXXXXXXXXXXXXXXXXMESSAGE TO BE SENT VIA ":FORK=0TO2
823 PRINTLEFT$(Y$(16+K);"XXXX";"FORJ=1TO3:IFK#3+J>NTHENNEXTJ,K:GOTO827
825 AG=ASC(MID$(R$,K#3+J,1)):PRINTX$(AG);" ";NEXTJ,K
827 PRINTLEFT$(Y$(21);"XXXXKEY CLEAR, COPY OR RETURN"
831 GETK$:IFK$<"2"ANDK$<>" "ANDK$<>CHR$(13)THEN831
832 IFK$=" "THENRETURN
833 PRINTLEFT$(Y$(21);"XXXX"
835 IFK$="Z"THENGOSUB8000
836 IFK$=CHR$(13)THENPRINTLEFT$(Y$(21);"XXXXMESSAGE IS BEING SENT":GOTO840

```


AGENT STATUS

An agent can be ASLEEP, AWAKE or ACTIVE. At the start of the game, all agents are ASLEEP, except the Single Agents which are ACTIVE and do not respond to the enemy at all. Only the player really in control of an agent can change its status.

An agent who is ASLEEP will obey orders from either player and pass on messages from either player. If both players try to give him orders, he will choose to obey his controller's orders only. An agent who is AWAKE will still obey orders from

either player but he will stop any messages from the dummy. An agent who is ACTIVE will only obey orders from his controller and will stop any messages from the dummy.

In all cases, agents will only report back to their controller, even if the report is in response to an order given by the dummy!

COURIERS will pass on messages from either player but will not obey orders from anyone nor make any reports. They remain in the same city throughout the game.

ORDERS YOU CAN GIVE TO AN AGENT

GO TO (CITY): Your agent

moves to an adjacent city.

KILL (AGENT): Your agent

kills another agent. Both

agents must be in the

same city. No agent will

obey an order to kill

himself!

SEARCH (CITY): Your agent

searches the city he is in

for Schweinstein, the Firing

Button or the Homing

Beacon. If he finds one of

these, he will report its

presence and stop his

search. If the object does

not belong to anyone else,

he will capture it; if it

does, he just reports it.

STEAL (OBJECT) FROM

(AGENT): Your agent

steals Schweinstein, the

Button or the Beacon from

another agent. The other

agent must be in the same

or an adjacent city and he

must possess the object.

HIDE (OBJECT): Your agent

hides Schweinstein, the

Button or the Beacon in the

city he is in. Your agent

must possess the object.

Once the object is hidden

no one possesses it.

TRANSFER (OBJECT) TO

(AGENT): Your agent

transfers Schweinstein,

the Button or the Beacon to

another agent. The other

agent must be in the same

```

837 GOT0827
840 S$(3,SK)=M$
845 REM ===MESSAGE INTERCEPTION===
850 E=0:A$=1:A$=N=LEN(A$):FORK=1TON:AG=ASC(MID$(A$,K,1)):TT=ASC(N$(AG,1))
852 IF E=1OR VAL(Z$(FR,TT))>1 THEN E=1:GOT0860
853 AH=ASC(N$(AG,P+1)):ER=ASC(N$(AG,4-P)):IFAW=ERTHEN860
854 IM=ASC(MID$(F$(2,AG),5,1))
855 IF IM=0ANDASC(MID$(F$(2,AG),IM+5,1))=SK THEN860
856 IM=IM+1:F$(2,AG)=LEFT$(F$(2,AG),4)+CHR$(IM)+MID$(F$(2,AG),6)
857 F$(2,AG)=LEFT$(F$(2,AG),IM+4)+CHR$(SK)+MID$(F$(2,AG),IM+6)
858 IFASC(N$(AG,4))=1 THEN860
859 E=1:IFK=NANDASC(LEFT$(M$,1))<10ANDASC(N$(AG,4))=2 THEN E=0
860 FR=TT:NEXTK:IFASC(LEFT$(M$,1))>90RE=1 THEN870
867 IFAW=0 THEN870
868 IFAWCERANDASC(N$(AG,5))>0 THEN870
869 N$(AG,5)=CHR$(SK)
870 SK=SK+1:RETURN
895 REM ===PRINT FLAG===
900 PRINTLEFT$(VY$,Y+1):FORK=1TO14:PRINTLEFT$(XX$,X):U$(P,K):NEXT
902 IFP=1 THENRETURN
905 POKE53269,1:POKE53287,7:POKE53249,55+8#Y
906 DM=0:IF147+8#X>255 THENPOKE53264,1:DM=256
907 POKE53248,(147+8#X)-DM
910 RETURN
945 REM ===PLAYER TUNE===
950 SN=54272:FORK=SNTO SN+23:POKEK,0:NEXT:POKESN+5,9:POKESN+6,9
955 POKESN+24,15:FORK=1TOLEN(V$(P,1)):DD=VAL(MID$(V$(P,2),K,1))
960 FQ=NASC(MID$(V$(P,1),K,1))-64:HF=INT(FQ/256)
965 LF=FQAND255:POKESN,LF:POKESN+1,HF:POKESN+4,17:FORJ=1TODD#50:NEXT
970 POKESN+4,16:FORJ=1TO30:NEXTJ,K
972 RETURN
975 REM ===SPRITE DATA===
980 DATA0,16,0,0,16,0,0,254
981 DATA0,0,56,0,0,68,0,0
982 DATA0,0,0,0,0,63,0
983 DATA0,7,192,0,0,240,0,240
984 DATA56,1,224,28,3,240,12,1
985 DATA156,14,0,6,14,12,3,140
986 DATA30,0,228,63,0,120,119,192
987 DATA248,97,255,206,0,127,3
995 REM ===TOP SECRET DATA===
1000 DATA " "
1005 DATA " "
1010 DATA " "
1015 REM ===MUSIC DATA===
1020 DATA7217,8101,4291,4817,5407,5728,6430,14435,16203,8583
1022 DATA9634,10814,11457,12860,17167,19269,0
1025 REM ===TUNE STRINGS===

```

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1830 DATA "MMNNMMLKJHNMKNLHNLJQ"
1832 DATA "8226141418661111336681"
1835 DATA "JAJBJJBABMBEAGFEDCDEBGEAGFEDCDEBGEQ"
1837 DATA "633661111336631111133331111133351"
1840 REM ===VARIOUS STRINGS===
1845 DATA "M16 LONDON CONTROL"
1850 DATA "KGB MOSCOW CENTRAL"
1855 DATA "SCHN. 315B/02"
1860 DATA "LIQ./ROBOTNIK/S-20"
1865 DATA "ON", "OFF", "ASLEEP", "AWAKE", "ACTIVE"
1870 DATA "SCHWEINSTEIN", "FIRING BUTTON", "HOMING BEACON"
1875 DATA 4, 3, 3, 4, 3, 2, 3, 2
1880 DATA 2, 3, 2, 3, 2, 1, 2, 1
1885 DATA 2, 1, 2, 1, 2, 1, 2, 1
1890 DATA 1, 2, 1, 2, 1, 0, 1, 0
1895 DATA 1, 0, 1, 0, 1, 0, 1, 0
1900 DATA 1, 0, 1, 0, 0, 1, 0, 1
1905 DATA 0, 1, 0, 1, 0, 1, 0, 1
1910 DATA 0, 1, 0, 1, 0, 0, 0, 0
1915 DATA 0, 0, 0, 0, 0, 0, 0, 0
1915 REM ===CITIES & AGENTS===
1920 DATA "AMSTERDAM", "ALPHA"
1925 DATA "BELGRADE", "BRAVO"
1930 DATA "VIENNA", "CHARLIE"
1935 DATA "PARIS", "DELTA"
1940 DATA "OSLO", "ECHO"
1945 DATA "LISBON", "FOXTROT"
1950 DATA "MADRID", "GOLF"
1955 DATA "TANGIER", "HOTEL"
1960 DATA "WARSAW", "IVAN"
1965 DATA "ROME", "JULIET"
1970 DATA "ATHENS", "KING"
1975 DATA "ISTANBUL", "LIMA"
1980 DATA "BUCHAREST", "MIKE"
1985 DATA "SOFIA", "NOBLE"
1990 DATA "PRAGUE", "OSCAR"
1995 DATA "COPENHAGEN", "PAPA"
2000 DATA "REYKJAVIK", "QUIZ"
2005 DATA "LONDON", "ROMEO"
2010 DATA "BRUSSELS", "SIERRA"
2015 DATA "BERLIN", "TANGO"
2020 DATA "HELSINKI", "UNCLE"
2025 DATA "BUDAPEST", "VICTOR"
2030 DATA "DUBLIN", "WINTER"
2035 DATA "ZURICH", "X-RAY"
2040 DATA "MOSCOW", "YANKEE"
2045 DATA "STOCKHOLM", "ZULU"
2050 DATA "ZERO", "ONE", "TWO", "THREE", "FOUR", "FIVE", "SIX", "SEVEN", "EIGHT", "NINE"
2055 DATA "PTSR", "VMKJC", "OVBJXT", "STXJGR", "UZPRWQ"
2060 DATA "WRGH", "RDJKHF", "KFG", "NLHGJB", "YKNM", "VLNBV"
2065 DATA "VWOTPZ", "CBKGDJ", "EZITAR", "UEW", "EPASDGFW", "ATDR"
2070 DATA "MLKB", "IVCT", "IYMBCO", "GERF"
2075 DATA "POCKDSR", "YZEVI", "UYIPE"
2080 DATA "TCJD", "LMVIZU", "UYIPE"
1995 REM ===GAME START===
2000 POKE53281,15:POKE53280,15:PRINT"REACHERY"
2005 PRINT"WHEN THE KGB AND M16 WAGE A WAR OF"
2010 PRINT"THROUGH THE CAPITALS OF EUROPE,"
2015 PRINT"NOTHING IS SIMPLE!"
2020 REM ===READ SPRITE DATA===
2025 FORK=832T0894:READL:POKEK,L:NEXT:POKE2040,13
2030 REM ===READ TOP SECRET===
2035 DIM\$(3):FORL=1T03:READT\$(L):NEXT
2040 REM ===CONSTRUCT FLAG STRINGS===
2045 DIM\$(2,14):US\$(1,1)=""
2050 US\$(1,2)=""
2055 US\$(1,3)=""
2060 US\$(1,4)=""
2065 US\$(1,5)=""
2070 US\$(1,6)=""
2075 US\$(1,7)=""
2080 US\$(1,8)=""
2085 US\$(1,9)=""
2090 US\$(1,10)=""
2095 US\$(1,11)=""
2100 US\$(1,12)=""
2105 US\$(1,13)=""
2110 US\$(1,14)=""

Starting points for agents.

AGENT	CITY
ALPHA	AMSTERDAM
BRAVO	BELGRADE
CHARLIE	VIENNA
DELTA	PARIS
ECHO	OSLO
FOXTROT	LISBON
GOLF	MADRID
HOTEL	TANGIER
IVAN	WARSAW
JULIET	ROME
KING	ATHENS
LIMA	ISTANBUL
MIKE	BUCHAREST
NOBLE	SOFIA
OSCAR	PRAGUE
PAPA	COPENHAGEN
QUIZ	REYKJAVIK
ROMEO	LONDON
SIERRA	BRUSSELS
TANGO	BERLIN
UNCLE	HELSINKI
VICTOR	BUDAPEST
WINTER	DUBLIN
X-RAY	ZURICH
YANKEE	MOSCOW
ZULU	STOCKHOLM
ZERO	LONDON
ONE	LONDON
TWO	LONDON
THREE	LONDON
FOUR	LONDON
FIVE	MOSCOW
SIX	MOSCOW
SEVEN	MOSCOW
EIGHT	MOSCOW
NINE	MOSCOW

EXPLODE MIND-BOMB:
Your agent detonates the Mind-bomb in the city where the Mandroid is. Your agent must possess the Firing Button.

The same applies to the routing of messages. You

When you RUN the program, the British and Russian flags appear on the screen and the two signature tunes play. There is then a five minute or so delay while the computer works out the details of its "telephone network". We suggest you use this time to place the agents in their starting positions, and to

When the game is ready to go, the British flag appears on the screen with the Top Secret document page. The M16 player enters his chosen clearance code and the game begins. Note that the game actually starts on day three of the crisis. This might seem silly, but in fact it's to prevent negative day numbers appearing — remember Schweinstein's position on three days ago has to be kept track of by the computer. Also note the neither player can call reports on the first turn; there aren't any to call.

```

2080 US(1,10)="##          ##          ##          ##          "
2085 US(1,11)="##          ##          ##          ##          "
2090 US(1,12)="##          ##          ##          ##          "
2095 US(1,13)="##          ##          ##          ##          "
2100 US(1,14)="##          ##          ##          ##          "
2105 FORK=1T014:US(2,K)="" " :NEXT
2125 VY$="#####"
2130 XX$="#####"
2135 REM ===READ MUSIC DATA===
2140 DIMN(17),V$(2,2):FORK=1T017:READN(K):NEXT FORK=1T02:FORJ=1T02
2142 READV$(K,J):NEXTJ,K
2145 REM ===FLAGS & MUSIC===
2150 P=2:X=4:Y=6:GOSUB900:GOSUB950:FORK=1T01000:NEXT
2155 P=1:X=17:Y=10:GOSUB900:GOSUB950:FORK=1T01000:NEXT
2160 REM ===READ VARIOUS STRINGS===
2165 DIMP$(2,2):READP$(1,1),P$(2,1),P$(1,2),P$(2,2)
2170 DIMQ$(2,2),Q$(3),R$(3),S$(3),S$(16):READQ$(1),Q$(2),Q$(3),Q$(1),Q$(2),Q$(3)
2175 READR$(1),R$(2),R$(3):DIMM$(36,5),F$(2,36):FORK=1T026:N$(K,1)=CHR$(K):NEXT
2180 FORK=27T031:N$(K,1)=CHR$(18):NEXT FORK=32T036:N$(K,1)=CHR$(25):NEXT
2182 FORK=1T036:FORJ=2T05:N$(K,J)=CHR$(32):NEXTJ,K
2185 M$="" :FORK=1T013:M$=M$+CHR$(B):NEXTZ:Z=RND(-I):FORK=1T036:READA,B
2190 C=INT(RND(1)*36)+1:IFASC(N$(C,B))>.32THEN2190
2195 N$(C,2)=CHR$(A):N$(C,3)=CHR$(B):F$(1,C)=CHR$(1)+M$:N$(C,4)=CHR$(1)
2200 IF(A=1ANDB=0)OR(A=0ANDB=1)THENF$(1,C)=CHR$(3)+M$:N$(C,4)=CHR$(3)
2205 F$(2,C)=F$(1,C):N$(C,5)=CHR$(0):NEXT:DIMG$(2),O(6,5),S(4)
2210 REM ===READ CITIES & AGENTS===
2212 POKE$3280,12
2215 DIMW$(26),X$(36):FORK=1T026:READW$(K),X$(K):NEXT FORK=27T036:READX$(K)
2220 NEXT:DIMV$(26):FORK=1T026:READV$(K):NEXT
2225 REM ===CITY TO CITY DISTANCE===
2230 DIMZ$(26,6):NN=26:E=1:A$="" :B$="" :N=0:FORK=1T026:Z$(K,K)="0"
2235 FORJ=1T08:J$=MID$(V$(K,J),1):JFJ$="" THENJ=8:GOTO2245
2240 L=ASC(J$)-64:Z$(K,L)="1":NN=N+1:A$=A$+CHR$(K):B$=B$+CHR$(L)
2245 NEXTJ,NEXTK:POKE$3280,11
2250 NN=NN+N:I$FN=26#26THENPOKE$3280,15:GOTO2285
2255 C$="" :D$="" :N$=N:N=0:E=E+1:E$=MID$(STR$(E),2):FORI=1TON$
2257 K=ASC(MID$(A$,I,1)):J=ASC(MID$(B$,I,1))
2260 FORM=INT(N$):M$=MID$(V$(K),H,1):IFM$="" THENM=8:GOTO2275
2265 L=ASC(M$)-64:IFZ$(K,L)>" "THEN2275
2270 Z$(K,L)=E:N=N+1:C$=C$+CHR$(K):D$=D$+CHR$(L)
2275 NEXTM:NEXTI:A$=C$:B$=D$:POKE$3280,INT(RND(1)*2)+11:GOTO2250
2280 REM ===GAME START===
2285 DY=3:SK=1:P=1
2290 R=INT(RND(1)*26)+1:IFR=10RR=25THEN2290
2295 S(1)=R:SO=0:FORJ=1T05:GOSUB7000:NEXT
2300 R=INT(RND(1)*26)+1:IFR=10RR=25THEN2300
2305 RT=0:BL=R

```

```

2310 R=INT(RND(1)*26)+1:IFR=180RR=250RR=8TTHEN2310
2315 BC=0:BO=R:BN=2:ML=INT(RND(1)*26)+1:EX=0:GOTO5000
3495 REM ===PRINT AGENT RANKS===
3500 GOSUB100:PRINT"XXXXXXXXXX";MID$(P$(P,1),1,4);"RANK / AGENT DAY";DY
3505 Y=7:X=6:FORK=1T036:IFASC(N$(K,4))=0ORASC(N$(K,P+1))=0THEN3550
3510 A=ASC(N$(K,P+1)):PRINTLEFT$(Y$Y,Y+1);LEFT$(X$X,X);" ";A;" ";X$(K):Y=Y+1
3515 IFY=18THENY=7:X=18
3550 NEXTK:GOTO200
3595 REM ===LIST AGENT REPORTS===
3600 GOSUB100:PRINT"XXXXXXXXXX";MID$(P$(P,1),1,4);"AGENT REPORTS DAY";DY
3605 Y=7:X=6:FORK=1T036:IFASC(N$(K,4))=0THEN3660
3610 AW=ASC(N$(K,P+1)):ER=ASC(N$(K,4-P))
3615 IFAW=ERORASC(MID$(F$(1,K),5,1))=0THEN3660
3620 PRINTLEFT$(Y$Y,Y+1);LEFT$(X$X,X);X$(K);ASC(MID$(F$(1,K),5,1))
3625 Y=Y+1:IFY=18THENY=7:X=18
3660 NEXTK:GOTO200
4995 REM ===PLAYER TURN REPORTS===
5000 RP=0:GOSUB150
5005 IFRP=5THEN5100
5010 GOSUB100:IFYDY=3THEN5100
5015 PRINT"XXXXXXXXXX";P$(P,1);" DAY";DY:PRINT"XXXXXXXXXX"WESTERDAY'S FIELD REPORTS"
5020 PRINT"XXXXXXXXXX"KEY 1:LIST ALL AGENTS:PRINT"XXXXXX"AND THEIR RANK"
5025 PRINT"XXXXXXXXXX"KEY 2:LIST AGENTS WITH:PRINT"XXXXXX"REPORTS TO SEND AND"
5030 PRINT"XXXXXX"HOW MANY REPORTS"
5035 PRINT"XXXXXXXXXX"KEY 3:CALL IN A REPORT:PRINT"XXXXXXXXXX"KEY 4:FINISH WITH REPORTS"
5040 PRINT"XXXXXX"GIVE TODAY'S ORDERS"
5045 GETK$:IFK$<"1"ORK$>"4"THEN5045
5050 IFK$="1"THENGOSUB3500:GOTO5005
5055 IFK$="2"THENGOSUB3600:GOTO5005
5060 IFK$="3"THENGOSUB400:RP=RP+1:GOTO5005
5095 REM ===PLAYER TURN ORDERS===
5100 AW=0
5105 IFAW=3THEN5150
5110 GOSUB100:PRINT"XXXXXXXXXX";P$(P,1);" DAY";DY
5115 PRINT"XXXXXXXXXX"TODAY'S ORDERS:PRINT"XXXXXXXXXX"KEY 1:LIST ALL AGENTS"
5120 PRINT"XXXXXX"AND THEIR RANK:PRINT"XXXXXXXXXX"KEY 2:GIVE AN ORDER"
5125 PRINT"XXXXXXXXXX"KEY 3:FINISH WITH ORDERS:PRINT"XXXXXX"OPERATIONS OVER"
5130 PRINT"XXXXXX"UNTIL TOMORROW"
5135 GETK$:IFK$<"1"ORK$>"3"THEN5135
5140 IFK$="1"THENGOSUB3500:GOTO5105
5145 IFK$="2"THENGOSUB700:AW=AW+1:GOTO5105
5150 P=P+1:IFP<3THEN5000
5195 REM ===END OF DAY===
5200 GOSUB6000:DY=DY+1:FORK=1T016:S$(1,K)=S$(2,K):S$(2,K)=S$(3,K):NEXTK
5205 SK=1:M$="":FORK=1T013:M$=M$+CHR$(0):NEXTK:FORK=1T036
5210 F$(1,K)=F$(2,K):F$(2,K)=N$(K,4)+M$:NEXTK:P=1:GOTO5000
5995 REM ===EXECUTE ORDERS===
6000 GOSUB100:PRINT"XXXXXXXXXX"END OF DAY";DY;"M'S TREACHERY":GOSUB7000
6005 FORK=1T06:FORJ=1T05:O(K,J)=0:NEXTJ,K:NO=0:FORK=1T036
6010 O1=ASC(N$(K,5)):IFO1=0THEN6035
6015 NO=NO+1:O(NO,1)=ASC(LEFT$(S$(3,O1),1))
6020 O(NO,2)=ASC(MID$(S$(3,O1),2,1)):O(NO,3)=ASC(MID$(S$(3,O1),3,1))
6025 O(NO,4)=ASC(MID$(S$(3,O1),4,1)):O(NO,5)=ASC(MID$(S$(3,O1),5,1))
6030 N$(K,5)=CHR$(0)
6035 NEXTK:Y=7:FORO=1TONO:IFO(O,1)=9THENGOSUB7100
6040 NEXTO:FORO=1TONO:IFO(O,1)=1THENGOSUB7200
6045 NEXTO:FORO=1TONO:IFO(O,1)=5THENGOSUB7300
6050 NEXTO:FORO=1TONO:IFO(O,1)=6THENGOSUB7400
6055 NEXTO:FORO=1TONO:IFO(O,1)=3THENGOSUB7500
6060 NEXTO:FORO=1TONO:IFO(O,1)=4THENGOSUB7600
6065 NEXTO:FORO=1TONO:IFO(O,1)=2THENGOSUB7700
6070 NEXTO:FORO=1TONO:IFO(O,1)=8THENGOSUB7800
6075 NEXTO:FORO=1TONO:IFO(O,1)=7THENGOSUB7900
6080 NEXTO:FORK=1T036
6085 IFASC(MID$(F$(2,K),2,1))=0THEN6095
6090 S$(2,K)=LEFT$(F$(2,K),4)+CHR$(ASC(MID$(F$(2,K),5,1))+1)+MID$(F$(2,K),6)
6095 NEXTK:PRINTLEFT$(Y$Y,Y+1);"XXXXXXXXXX"3 DAYS AGO SCWEINSTEIN":Y=Y+1
6100 PRINTLEFT$(Y$Y,Y+1);"XXXXXX"AS SEEN IN ";W$(S(4)):Y=Y+1
6105 IFBN=2THEN6115
6110 PRINTLEFT$(Y$Y,Y+1);"XXXXXX"BEACON ON IN ";W$(BO):Y=Y+1
6115 IFBT=0THEN6125
6120 PRINTLEFT$(Y$Y,Y+1);"XXXXXX"FIRING BUTTON DETECTED":Y=Y+1
6125 PRINTLEFT$(Y$Y,Y+1);"XXXXXXIN ";W$(BL):Y=Y+1

```

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READERS PRO

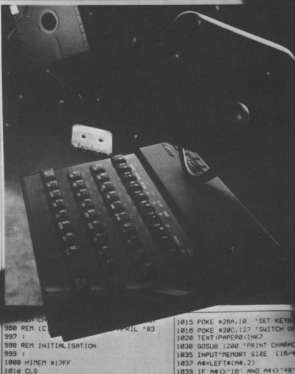
In February's batch of readers' programs we include listings for Spectrum, Oric and Commodore 64 owners. Those of you with Spectrums will be able to learn about the moon with Lunar Cycle or gamble away on our fruit machine. Oric owners can design their own shapes with our useful character definer while Commodore 64 owners can go it alone with Software.

We do check the listings but occasionally a little debugging may be required. But if you decide to send us your program PLEASE try to ensure it's bug-free. We are looking for more good listings and

programming tips will come, so if you

deserves an article. Yes, we do pay an amount depending on the amount of space and guideline, it usually

Send your program to: Court, 155 Farringham Road, London E14 3AP. Please do not send your program if you cannot return it.



900 PER (C) 1983
907 :
908 REM INITIALISATION
909 :
1000 HJEM #17FF
1010 CLS

1015 POKE #20A,10 :SET KEYB
1016 POKE #20C,127 :SWITCH ON
1020 TEXT :PAPER0:INKEY
1030 GOSUB 1200 :PRINT CHARACTER
1035 INPUT "MEMORY SIZE (10/40)
1037 A\$=LEFT\$(A\$,2)
1039 IF A\$C="10" AND A\$C="40" T

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```

6125 IFEX=1THEN6300
6130 D=VAL(Z$(ML,BO)):IFD=0ANDBN=1THEN6200
6135 N=0:FORK=1TO8:IFMID$(Y$(ML),K,1)<>" "THENN=N+1
6140 NEXTK
6145 R=INT(RND(1)*N)+1:IFBN=2THENML=ASC(MID$(Y$(ML),R,1))-64:GOTO6200
6150 C=ASC(MID$(Y$(ML),R,1)-64):IFVAL(Z$(C,BO))>DTHEN6145
6155 ML=C
6200 PRINTLEFT$(Y$(Y,Y+1):"#####ANDROID IN ";W$(ML):Y=Y+1
6300 IFS(1)<>18ANDS(1)<>25THEN200
6305 IFS(1)<>18THEN6320
6310 PRINTLEFT$(Y$(Y,Y+1):"#####SCHWEINSTEIN IN LONDON":Y=Y+2
6315 PRINTLEFT$(Y$(Y,Y+1):"#####I6 HAVE WON THE GAME":P=1
6320 PRINTLEFT$(Y$(Y,Y+1):"#####SCHWEINSTEIN IN MOSCOW":Y=Y+2
6325 PRINTLEFT$(Y$(Y,Y+1):"#####THE KGB HAVE WON THE GAME":P=2
6330 GOSUB950:GOTO6330
6995 REM ===MOVE SCHWEINSTEIN===
7000 FORK=4TO2STEP-1:S(K)=S(K-1):NEXT:IFSG=0THENRETURN
N=0:FORK=1TO8:IFMID$(Y$(S(1)),K,1)<>" "THENN=N+1
7010 NEXT
7015 R=INT(RND(1)*N)+1:C=ASC(MID$(Y$(S(1)),R,1))-64
7017 IFC=S(3)ORC=18ORC=25THEN7015
7020 S(1)=C:RETURN
7095 REM ===EXPLODE MINDBOMB===
7100 IFEX=1THENRETURN
7105 AG=0(0,2):IFBT<>AGTHENOB=2:GOTO7480
7110 PRINTLEFT$(Y$(Y,Y+1):"#####MIND-BOMB EXPLODES IN":Y=Y+1
7115 PRINTLEFT$(Y$(Y,Y+1):"#####";W$(ML):Y=Y+1
7130 IFML<>18THEN7140
7135 Y=Y+1:PRINTLEFT$(Y$(Y,Y+1):"#####THE KGB HAVE WON THE GAME":P=2:GOTO6330
7140 IFML<>25THEN7150
7145 Y=Y+1:PRINTLEFT$(Y$(Y,Y+1):"#####I6 HAVE WON THE GAME":P=1:GOTO6330
7150 FORK=1TO35:IFASC(N$(K,1))<>MLTHEN7170
7155 N$(K,4)=CHR$(0):IFBT=KTHENBT=0
7160 IFBC=KTHENBC=0
7165 IFSG=KTHENSQ=0
7170 NEXTK:EX=1:RETURN
7195 REM ===GO TO CITY===
7200 AG=0(0,2):C=0(0,3):IFASC(N$(AG,4))=0THENRETURN
7205 N$(AG,1)=CHR$(C):IFBT=AGTHENBL=C
7210 IFBC=AGTHENBO=C
7215 IFSG=AGTHENS(1)=C
7220 PRINTLEFT$(Y$(Y,Y+1):"#####";X$(AG):" GO TO ";W$(C):"":Y=Y+1:RETURN
7295 REM ===HIDE OBJECT===
7300 AG=0(0,2):OB=0(0,3):IFASC(N$(AG,4))=0THENRETURN
7305 ONOBGOTO7310,7320,7330
7310 IFSG<>AGTHEN7480
7315 SG=0:RETURN
7320 IFBT<>AGTHEN7480
7325 BT=0:RETURN
7330 IFBC<>AGTHEN7480
7335 BC=0:RETURN
7395 REM ===TRANSFER OBJECT===
7400 AG=0(0,2):OB=0(0,3):TT=0(0,4):IFAG=TTTHENRETURN
7401 IFASC(N$(AG,4))=0ORASC(N$(TT,4))=0THENRETURN
7402 FC=ASC(N$(AG,1)):TC=ASC(N$(TT,1)):IFZ$(FC,TC)>"1"THENRETURN
7405 ONOBGOTO7410,7420,7430
7410 IFSG<>AGTHEN7480
7415 SG=TT:S(1)=TC:GOTO7450
7420 IFBT<>AGTHEN7480
7425 BT=TT:BL=TC:GOTO7450
7430 IFBC<>AGTHEN7480
7435 BC=TT:BO=TC
7450 F$(2,TT)=LEFT$(F$(2,TT),1)+CHR$(13)+CHR$(OB)+CHR$(AG)+MID$(F$(2,TT),5)
7455 RETURN
7480 IFO(0,1)=4THEN7490
7485 F$(2,AG)=LEFT$(F$(2,AG),1)+CHR$(14)+CHR$(OB)+MID$(F$(2,AG),4):RETURN
7490 F$(2,TT)=LEFT$(F$(2,TT),1)+CHR$(14)+CHR$(OB)+MID$(F$(2,TT),4):RETURN
7495 REM ===SEARCH CITY===
7500 AG=0(0,2):C=0(0,3):IFASC(N$(AG,4))=0THENRETURN
7505 SL=0:FORK=3TO2STEP-1:IFSC(K)=CTHENSL=K
7510 NEXTK:IFSL=0THEN7520
7515 F$(2,AG)=LEFT$(F$(2,AG),1)+CHR$(12)+CHR$(DY+1-SL)+CHR$(C)+MID$(F$(2,AG),5)
7520 IFS(1)<>CTHEN7530

```



```

7521 IFSG<0THEN7523
7522 SG=AG:F$(2,AG)=LEFT$(F$(2,AG),1)+CHR$(10)+MID$(F$(2,AG),3):GOTO7525
7523 F$(2,AG)=LEFT$(F$(2,AG),1)+CHR$(11)+MID$(F$(2,AG),3)
7525 F$(2,AG)=LEFT$(F$(2,AG),2)+CHR$(1)+CHR$(C)+MID$(F$(2,AG),5):RETURN
7530 IFBL<CORBT<0THEN7540
7535 F$(2,AG)=LEFT$(F$(2,AG),1)+CHR$(10)+CHR$(2)+CHR$(C)+MID$(F$(2,AG),5):BT=AG
7540 IFBO<CORBN=1THENRETURN
7541 IFBC<0THEN7543
7542 BC=AG:F$(2,AG)=LEFT$(F$(2,AG),1)+CHR$(10)+MID$(F$(2,AG),3):GOTO7545
7543 F$(2,AG)=LEFT$(F$(2,AG),1)+CHR$(11)+MID$(F$(2,AG),3)
7545 F$(2,AG)=LEFT$(F$(2,AG),2)+CHR$(3)+CHR$(C)+MID$(F$(2,AG),5):RETURN
7595 REM ===STEAL OBJECT===
7600 TT=0(0,2):OB=0(0,3):AG=0(0,4):IFAG=TTTHENRETURN
7605 GOSUB7401:IFASC(MID$(F$(2,TT),2,1))<13THENRETURN
7610 F$(2,AG)=LEFT$(F$(2,AG),1)+CHR$(15)+MID$(F$(2,AG),3):RETURN
7695 REM ===KILL AGENT===
7700 AG=0(0,2):TT=0(0,3):IFAG=TTTHENRETURN
7705 IFASC(N$(AG,4))=0ORASC(N$(TT,4))=0THENRETURN
7710 C=ASC(N$(AG,1)):IFASC(N$(TT,1))<CTHENRETURN
7715 IFASC(N$(TT,1))<CTHENRETURN
7720 N$(TT,4)=CHR$(8):IFBT=TTTHENBT=0
7725 IFBC=TTTHENBC=0
7730 IFSG=TTTHENS0=0
7735 PRINTLEFT$(VY$,Y+1);"#####";X$(TT);" IS ELIMINATED":Y=Y+1:RETURN
7795 REM ===SWITCH BEACON===
7800 AG=0(0,2):HB=0(0,3):IFASC(N$(AG,4))=0THENRETURN
7805 IFBC<AGTHENOB=3:GOTO7400
7810 BN=HB:RETURN
7895 REM ===CHANGE STATUS===
7900 AG=0(0,2):PL=0(0,5):IFASC(N$(AG,4))=0THENRETURN
7905 AW=ASC(N$(AG,PL+1)):ER=ASC(N$(AG,4-PL)):IFER>AWTHENRETURN
7910 N$(AG,4)=CHR$(0(0,3)):RETURN
7995 REM ===SCREEN COPY===
8000 SI$=CHR$(15):PO$=CHR$(16)
8005 MF$=CHR$(145):OPEN4,4:PRINT#4
8010 FORCL=3TO21:AS$=MF$:FORRO=4TO30:SC=PEEK(1024+40*CL+RO)
8040 IFSC<128THENS0=SC-128:RF=1:AS$=AS$+RV$
8045 IFSC<320RSC>95THENAS$=SC+64:GOTO8060
8050 IFSC<31ANDSC<64THENAS$=SC:GOTO8060
8055 IFSC<63ANDSC<96THENAS$=SC+32
8060 AS$=AS$+CHR$(AS)
8065 IFRF=1THENAS$=AS$+RO$:RF=0
8070 NEXTRO:PRINT#4,SI$,PO$;"20":AS$
8080 NEXTCL:CLOSE4:RETURN

```

READY.

```

10 REM
12 REM THE CODES USED IN THE
14 REM PROGRAM ARE AS FOLLOWS
16 REM
18 REM "H" - CTRL + 3
20 REM "M" - CTRL + 5
22 REM "N" - CTRL + 6
24 REM "O" - CTRL + 7
26 REM "P" - COMMODORE FLAG + 1
28 REM "Q" - COMMODORE FLAG + 2
30 REM "R" - COMMODORE FLAG + 4
32 REM
34 REM "H" - CURSOR RIGHT
36 REM "M" - CURSOR LEFT
38 REM "N" - CURSOR DOWN
40 REM "O" - CLEAR SCREEN
42 REM "P" - HOME CURSOR
44 REM "Q" - REVERSE ON
46 REM "R" - REVERSE OFF
48 REM

```

READY.

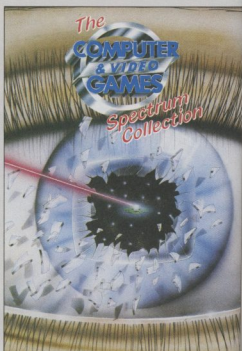
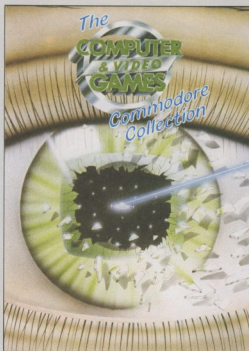
KEYS TO CONTROL THE AGENTS

COMMAND	AGENT
Agent One (& Go To)	Agent One
Agent Two (& Kill)	Agent Two
Agent Three (& Search)	Agent Three
Agent Four (& Steal)	Agent Four
Agent Five (& Hide)	Agent Five
Agent Six (& Transfer)	Agent Six
Agent Seven (& Status)	Agent Seven
Agent Eight (& Switch)	Agent Eight
Agent Nine (& Explode)	Agent Nine
Agent Zero	Agent Zero
Agent Quiz	Agent Quiz
Agent Winter	Agent Winter
Agent Echo	Agent Echo
Agent Romeo	Agent Romeo
Agent Tango	Agent Tango
Agent Yankee	Agent Yankee
Agent Uncle	Agent Uncle
Agent Ivan	Agent Ivan
Agent Oscar	Agent Oscar
Agent Papa	Agent Papa
Agent Alpha	Agent Alpha
Agent Sierra	Agent Sierra
Agent Delta	Agent Delta
Agent Foxtrot	Agent Foxtrot
Agent Golf	Agent Golf
Agent Hotel	Agent Hotel
Agent Juliet	Agent Juliet
Agent King	Agent King
Agent Lima	Agent Lima
Confirm	Confirm
Agent Zulu	Agent Zulu
Agent X-Ray	Agent X-Ray
Agent Charlie	Agent Charlie
Agent Victor	Agent Victor
Agent Bravo	Agent Bravo
Agent Noble	Agent Noble
Agent Mike	Agent Mike
Cancel	Cancel

Return
Z
X
C
V
B
N
M
Space

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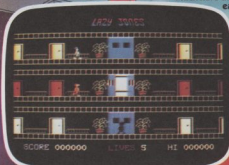
These are the counters you'll need when playing **Treachery**. You can either cut them out directly from the book — or trace over the outlines and transfer them to a piece of thin card if you don't want to spoil your Yearbook. For best results, use a sharp pair of scissors with narrow blades.

LAZY JONES

A new games concept for the CBM 64

Play LAZY JONES and become the laziest and most skilled shirker in the Hotel business. Your hotel has 18 rooms most of which have their own computer game. You must play LAZY JONES, playing each game, but avoid being caught by the irate manager.

Each game in the Hotel is displayed on a split screen and is the first TERMINAL SOFTWARE game to incorporate its own fast loader - Termload. RRP £7.95



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STAR TURN

Inside Splendid Studios, Vince Clark's mission control, lurks one of the most expensive bits of computer hardware yet devised. It's a Fairlight computerised musical instrument — much sought after by musicians everywhere these days — which has a price tag of around £26,000. Just a bit more than your average Spectrum.

But outside the converted church which houses his hi-tech musical instruments Vince enjoys playing arcade machines — and has one of the now sadly defunct Intellivision video games systems at home.

Vince's favourite at the moment is *Dragon's Lair*, one of the first laservideo arcade games to hit the streets. Vince is impressed with the technology which has created this game. But he thinks it might be a step back too. "You're going from electronic imagery back to film," he says.

Vince, like the rest of you, might benefit from the tips we've provided on page 72 of this Yearbook when playing the game.

Vince can be found playing arcade games in Scotland and Brighton when he's not putting together a jigsaw of sounds on his Fairlight.

The Fairlight uses computer technology to "sample" sounds and recreate them electronically. Any sound can be stored away on the Fairlight's big discs and then loaded back into the machine when needed.

The Fairlight has eight channels, each of which can be programmed separately. So you can build up an entire song — minus vocals — using this amazing machine.

Vince says he enjoys using computers when composing because he has overall and absolute control over the finished result. You don't have musical differences with a computer. The Fairlight gets to grips with a programmed sequence and plays it note for note.

He answers critics of computerised music by saying that composers and musicians — like everyone else — have to move with the times. But he does agree that it might be a bit upsetting for someone who has spent years practising an instrument to have a computer stage a takeover bid.

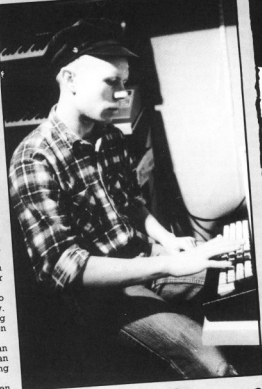
But he adds that everyone thought the electric guitar was terrible until they realised the potential of the instrument.

Many musical instruments have what's called a MIDI interface built in which enables computers to be linked up with the micro.

You can then run several instruments from the computer and composing tunes is made relatively simple as long as you find the right software. But you still need that all important creative spark!

Although the Fairlight is an extremely expensive bit of equipment, you don't need to have vast amounts of the folding green stuff to start playing around with computer music.

Most of the current popular home computers have music synthesiser programs written for them and, depending on the sound chip in your micro, you can produce some nice tunes — as displayed by the entrants to C&VG's micro-music competition earlier this year. Then if you are really musically inclined, there's always a keyboard with a MIDI interface, playing music on your computer is a great way to learn and enjoy music. And it only goes to show how many more things your home computer is capable of. There's more to them than alien blasting anyhow!



Vince Clark

Earlier this year, *Computer & Video Games* ran a micro-music competition and the man who judged all your musical efforts was Vince Clark, once part of *Depeche Mode*, half of *Yazoo* and mastermind behind the *Assembly*. While talking to him about computer music at his amazing studio, we found that he had another interest — playing video games, in particular *Dragon's Lair*! He also let us into some secrets about how he achieves his unique sound.

Musicians like Vince are just scratching the surface of what could be achieved using computers and micro-chip technology. But we reckon a computer will never be able to sing like Alison Moyet, Vince's one time partner in *Yazoo*.

Meanwhile, watch out for more music from the *Assembly* — and listen for the Fairlight at work. Former Walt Disney animators are working on creating stunning laserdisk games — maybe they could add a soundtrack from a new wave composer? Perhaps one day Vince will be able to combine his music with his love of video games.

It was in the mid 1970s when Nolan Bushnell, the founder of the giant Atari company, first thought up the idea of playing games on a TV screen and invented the first ever video game, *Pong*. A few days after he had delivered his latest invention to a customer, he had a telephone call complaining that the machine had broken down. It turned out that people had fed in so many coins that they jammed up the machine!

His company, Atari, which means "a hit" in Japanese, became a huge success and Nolan Bushnell eventually sold it to the telecommunications and film giant, Warner Brothers, in a multi-million dollar deal.

Meanwhile, in Japan, Atari tried to sell the idea of video games to the Japanese but without much success because of lack of marketing expertise in Japan. So *Pong* and others went pretty well unnoticed in Japan.

However, a number of existing arcade companies saw a future in this latest technological wizardry and decided to invest in it. One such company was Taito, the people who created the original *Space Invaders* game and launched the video game

boom which followed it soon after.

The story of Taito and *Space Invaders* is an unusual one. Taito is a Japanese company run by a Jewish businessman who was born in Odessa and educated in Japan. His name is Mehile Cogan and he is now 64 years old.

He created the Taito trading company back in 1953 to import juke boxes and pinball machines from the United States. During the booming 60s, his company grew. Within that decade, his company built three factories dotted around the country and became the leading arcade company in Japan.

When Atari came up with *Pong* and other video games, Taito felt that the time was right to invest in this new technology.

Taito will not say exactly who *Space Invaders* was developed by. *Space Invaders* was never patented, to protect its secrecy, and the origin of the game is still shrouded in mystery.

However, from what C&VG can gather, the project was a joint venture between Taito and an American company which had the technical know how to produce computer circuits.

The project started in the summer

of 1976. According to Mader Velasquez, of Taito's International Affairs Division, the development team had lengthy discussions, after day, as to what kind of a game to create. They wanted to introduce a new concept into video games.

At that time, science fiction movies were all the rage in Japan. Taito wanted something to do with outer space with high speed action and good sound effects.

Before *Space Invaders* came along there were a lot of two player arcade games, such as tennis and combat shoot-outs. But the quality of the game really depended upon the skill of one's opponent.

"Why not make the player fight against the machine," said a member of staff. "Let's use a microprocessor so we can program a machine to fight against the player," said another. And from here it went on to draw up the blueprint for *Space Invaders* with concepts that were revolutionary for that time.

You had the machine as the opponent and the game involved shooting the enemy with a laser cannon in true science fiction style. The level of difficulty increased as you played, thus making the game more challenging, and finally the terrific sound effects.

The name *Space Invaders* was easily decided as the game involved UFOs from outer space invading planet Earth.

Development took a year to complete. At that time, there were few arcade games which contained a microprocessor. The development team had to design the hardware software from scratch.

The program was finished in the summer of 1977 but it was not until June 1978 that Taito finally released its product. It came a year after the release of the first *Star Wars* movie and in the middle of the science fantasy boom. The timing was right.

At the product launch, Taito showed two arcade games, *Space Invaders* and another game called *Blue Shark*. Strangely the dealers and critics were not really enthusiastic about *Space Invaders*. The concept was so different from anything previously seen and they could not quite work it out! Only a few machines were sold at the launch and then only for trial runs.

But the public knew better. *Space Invaders* started to take off in a spectacular way.

At the Amusement Machine Show in October 1978, Taito received more times as many orders than they could possibly produce. Dealers demanded the machine which seemed to eat their customers' money as soon as the game was switched on.

THE STORY BEHIND SPACE INVADERS

The early history of the arcade game boom has long been shrouded in mystery. But now, Tom Sato, C&VG's Japanese correspondent, can reveal what really happened in those early days. Here he tells all about the *Space Invaders* boom which spawned a million computer games and something about Taito — the company who created the *Invaders* and launched a thousand imitators onto the scene.

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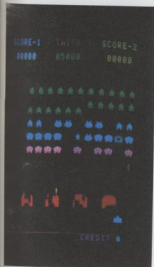
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Space Invaders in action

One of the main reasons for the success was Taito's clever decision to make two versions of the *Space Invaders* machine — an upright version and a tabletop version. The tabletop version did extremely well. Unlike the upright machines, the *Space Invaders* tables could be placed in all sorts of places — such as cafes, restaurants and hotels — as well as the customary arcade halls.

Cafe and restaurant owners realised that, instead of having ordinary tables, they could have *Space Invader* tables which would earn money with hardly any cost.

One of the newspaper cuttings which Madalena Velasquez sent us tells what the *Invader* boom was like in Japan. The headline reads: "JAPAN INVADED BY MONSTER INVADERS!" and shows a picture of a *Space Invader* cafe packed with players. People queued up for hours to play the *Invaders* while dealers queued up outside Taito's offices and factories to get more machines.

By the spring of 1979, the boom reached epidemic level. People were hooked on the game and were spending vast amounts of money on it. In fact, Japan started to run out of 100 yen coins! The May 13th issue of *Japan Economic News* translates like this:

"100 YEN COINS DISAPPEAR: 30,000,000 coins eaten nationwide. Bank of Japan strikes back".

The Bank of Japan was forced to mint three times as many (66,000,000) 100 yen coins in the month of April because of the increased demand created by *Space Invaders*.

Apparently, the Bank of Japan did not know why the demand for 100 yen coins was so high. So they sent out a research team to find out what



was going on. That was ironic since they only had to walk into a tea house to find out what was happening. Some tea houses stopped serving tea and instead provided spaces for those money eating *Invaders*!

The fact that the Bank of Japan was minting more coins and that Taito was making a killing out of the game spread some really wild rumours. According to the *Evening Fuji* newspaper, one disgruntled arcade hall owner who couldn't get enough supply of *Invader* machines told a newspaper reporter that, because Taito leased most of their machines, the company got about 60 to 70 percent of the takings.

Every day, he said, 30 eight-ton trucks delivered sacks and sacks of 100 yen coins to Taito's headquarters from all over the country! Well, following this lead, the reporter from the *Evening Fuji* actually went to see if the rumour was true but he couldn't

find any trucks loaded with 100 yen coins, let alone a garage large enough to fit a single truck.

Just to make sure, this curious reporter went to the local police station to check it out. "100 yen truck? No, we haven't seen anything like that around here," was the answer he got.

Still, Taito did double its profits that year and was said to have a turnover of ¥100,000,000 a day so, although the rumour was unfounded, the amount was probably pretty close to the truth!

Space Invaders is the only game in the world which created so much social disorder. At the peak of the boom, people were skiving off work while teenagers stole money to play the game. With the added troubles at the Bank of Japan, the matter was even discussed at the Japanese Parliament.

However, the boom ended as suddenly as it was started. By late 1979, it was all over in Japan and, by 1980, hardly anyone was playing the game. Why? Well, people got too good at the game and then became bored with it. Besides, *Galaxians* and *Pac-Man* came along and wiped out the now out-dated *Space Invaders*.

Suddenly there was a glut of *Space Invaders* machines everywhere in Japan. What happened to them?

Well, You know what happened. Taito exported them here and that's when you started hearing those strange noises coming out of your local pub which heralded the dawning of the age of the video game!

The game that started it all!



DRAGON'S LAIR

In days of old when knights were bold,
And dragons were mean and vicious,
A knight of steel with a heart of gold,
Rode off to rescue a beautiful princess
and found himself in all kinds of trouble.

Well I never was much good at poetry anyway! Can you find a word that rhymes with vicious? As you may have guessed from all the talk about knights, dragons and princesses, we're talking about *Dragon's Lair*, one of the first laser-disc games to reach the UK. It will take you to a land where literally anything can happen!

The hero of *Dragon's Lair*, Dirk the Daring dashes off to a haunted castle to rescue a beautiful princess who's being kept prisoner by a ferocious dragon in the murky depths of the castle.

The graphics — if you can call them that — are beautifully drawn cartoon animations. It's just like controlling the action in your favourite cartoon.

Dragon's Lair is a game where it's essential to know the right moves to proceed through the game — it's not one of those games where you can merrily keep your finger on the firebutton and hope desperately for a really good hi-score!

The player has to react to situations dictated by the computer. The computer then plays out the move. You dictate the direction Dirk should take — the computer works out if it was the right one!

For instance, if you want Dirk to run forward, simply push the joystick away from you and Dirk will move off to the next scene where the next decision has to be made.

Ray Ravenau, who works for Kodak, is an ardent arcader in his spare time and was one of the first people I came across who was able to complete *Dragon's Lair*. Ray gave us a demo of his prowess on this addictive game and also a few tips to help those who constantly get splattered over walls, sucked into mud pools or electrocuted by thousands of volts.

If you're a complete novice at the game, here are a few general points to note. Whenever possible, direct

Dirk towards the flashes of light — these generally indicate the direction of his next move. However, occasionally they're red herrings which will certainly cause your demise should Dirk follow the light.

Dirk often assumes a crouching position indicating a move on your part — the direction in which he is looking will often tell you which way to move.

Always listen for the "ping" which will sound whenever you have pushed the joystick in the right direction — you then know that the move has been accepted. In certain scenes where timing is not too important, keep pushing the joystick continually in the direction you want Dirk to take. The "ping" is a great help here in letting you know when the right move's been made.

You will find when playing *Dragon's Lair* that you may have to play the same scene twice — but the second time and scene and therefore your moves will be in reverse order.

It would be impossible, in the space we've got, to describe in detail every scene in *Dragon's Lair* together with the tips — there are so many different paths the computer might choose to get to the Dragon. However, you can expect to have to brave approximately 30 different scenes to complete the game. Each game you play will have a slightly different scenario. The scenes we have chosen, therefore, are those that come up fairly regularly during game play.

Hide in the Wall: One of the first scenes you'll come across, when beginning to play shows Dirk



running down a corridor. He'll enter a room with a bottle labelled "Drink Me" or at the end of the corridor will be a brick wall with a large hole in the middle which is rapidly being bricked up.

If it's the room, don't drink from the poison bottle but push the joystick right towards the door — Dirk will then escape. If Dirk's running towards the hole in the wall, push the joystick right towards the rope — the hole just before the bricks block it up.

The Ropes: Dirk is teetering on the edge of a flaming chasm. There are a series of ropes hanging from the ceiling which he'll have to use to cross the chasm, Tarzan-style. As the rope swings towards Dirk, push the joystick right towards the rope — left if it's in reverse — and Dirk should jump successfully onto the rope.

He'll have to use three ropes to cross the chasm. You should wait until the rope has reached the height of its swing and Dirk extends his arm before pushing the joystick right again. On the final swing, he has to leap off the rope to the far edge and to safety.

The Mechanical Horse: Dirk leaps onto a mechanical horse which abruptly springs to life and takes off in a most unhorse-like manner. It races towards a pillar and collision seems inevitable when a burst of flame appears to one side of the pillar. This happens several times and you must push the joystick away from the flames. The horse will then swerve violently away and race towards another pillar where the same thing happens. When the horse gallops straight towards an L-shaped

wall, push the joystick left away from the wall.

The Falling Floor: Dirk races through an archway and onto a circular, wooden platform. Horror of horrors! It starts to plummet on an endless journey down — stopping with a knee-jerking jolt for a split second three times on the way down. Each time it stops, you have the chance to push your joystick in the direction Dirk is facing and he'll jump onto a rickety catwalk.

The Giddy Goons: As soon as the Giddy Goon appears — recognisable as a little, purple, furry creature — press the sword button then move the joystick to the right. Dirk will bound up the stairs and encounter a pair of Goons — wait until the Goons are two or three steps away from Dirk and press the sword button. Then push the joystick forwards.

The Lizard King: When the Lizard King raises his weapon over his head, push the joystick to the left. As Dirk approaches a wall, push the joystick right — this move is made when he stops at the entrance between the walls. The instant he looks right, you must move to the right. Dirk repeats this move several times along the way until a pile of gold and his sword are in front of him. When you get to this point, push the joystick forward then keep pressing the sword button until Dirk has finished the Lizard King off.

Ye Olde Rapides: This is possibly the easiest section of *Dragon's Lair*. At the beginning of Dirk's journey, when he tumbles into a floating barrel, move the joystick left or right towards the flashes of light. When he reaches Ye Olde Rapides, always move towards the darker yellow patches of water — left and right movements. Dirk will then hurtle towards the whirlpools, here you must steer him around the sides of the whirlpools where there is a wide expanse of water to avoid being sucked into the vortex. At the end of his ride is a chain hanging from the ceiling. Push the joystick forward

when the chain flashes and Dirk will leap from the barrel and grab it.

The Ghostly Horseman: As soon as Dirk appears in this scene, push the joystick right. When the horseman gallops towards him, wait until the row of stakes beside Dirk spring up. At this instant, push the joystick to the left or right so that Dirk jumps to the other side of the road. This must be accomplished three times — twice to avoid the horseman's sword and the last time to escape completely.

Mud Monsters: In this sequence, timing is not an important factor — making the right moves is. When the Mud Monsters have risen half-way out of their mud pits, press the sword button. However, Dirk is unsuccessful and turns looking for an avenue of escape. He's confronted by a mud-pit. To escape, push the joystick forward, and Dirk will jump towards the flashes of light. When Dirk leaps onto the bridge, ignore the flashes on his left and right and continue to push the joystick forwards.

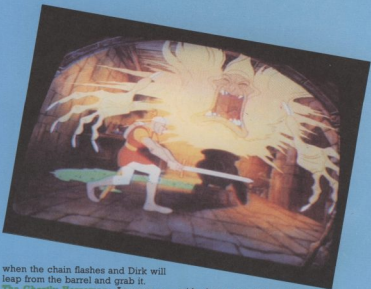
The Skeleton Attack: Dirk is cautiously walking down a passage

with doors on either side of him. Suddenly he's attacked by a bunch of bouncing skulls. As soon as this happens, push the joystick forward and Dirk will take a leap. When he lands, hit the sword button. Black tar



then starts oozing towards him — at which point, push the joystick forward. Again Dirk will leap. When he lands, push the sword button. Dirk is in a half-crouch and is sheathing his sword when once again he's confronted by the tar. To escape, jump through the doorway where he'll meet some unfriendly Ghouls. To despatch the Ghouls, hit the sword button as soon as they show themselves. Phew!

The Giant Rollerballs: Dirk is running down a tunnel when a huge black ball rolls down the tunnel behind him. There's no escape — so Dirk kicks up his heels and runs for his life as the ball races down at him. To save Dirk, wait until he stops running and turns his head. Pull the joystick back. This occurs several times and each time you must pull the joystick towards you. You will also notice that the floor changes colour as Dirk stops. When the section of ground is a dark purple, get ready to





push forward on the joystick the instant a hole appears in front of him.

The Swinging Bats: No, it's not the latest pop group! In this scene Dirk is confronted by paddles swinging on two poles. The paths of the paddles overlap as they swing in circles and Dirk only has a micro-second to dive between them. He times himself by going into several semi-crouches and then goes into a deep half-crouch which indicates that you should make your move — forward! Once through the bats, Dirk lands on his feet. Push the sword button, as he is faced with a huge spear. Branch-like tentacles then reach out towards Dirk — no doubt from some stray monster. To escape, keep pulling back on the joystick until you hear a "ping" or Dirk starts moving away, then push forward continuously until the same things occur.

The Electrifying Knight: In this scene, a huge Black Knight attempts to turn Dirk into charcoal by sending mega-volts of electricity through the floor. Dirk has to leap away from the current in several well timed moves. There are seven moves to make in all — right, left, forward, left, right, left, right. Got it? The left and right moves are made when the current threatens to surround Dirk. Just before this happens, make the appropriate move by jumping towards that part of the floor which has not been electrified. When Dirk lands in front of the knight, keep jabbing the sword button to finish him off.

The Flying Sword and Anvil: Dirk is surrounded by a ring of fire. Hovering overhead is a sword and mace. The sword suddenly descends to attack Dirk. When it is half-way between Dirk and the height from which it fell, punch the sword button. The instance the mace begins to fall, punch the sword button. In the next scene, in this sequence of attacks, Dirk is confronted by a flying anvil. When the anvil rises, move Dirk to either the left or right — that is, away from the line of fire beside him and consequently away from the path of the anvil. A sword then rises out of a

rack and heads for Dirk — press the sword button. Escaping up a flight of stairs, Dirk encounters a statue coming to life — again punch the sword button.

The Tilting Floor: Dirk is standing on a floor which is tilting up and down. Wait until a light flashes to his right then move the joystick back. When Dirk jumps back, a trapdoor opens beneath him. Push the joystick forward and, when he lands, push the joystick left.



The Earthquake: In this scene, the object is to avoid fissures in the ground which threaten to swallow Dirk. If a crack appears to his left or right, jump Dirk in the opposite direction. The movements are similar to those in the Electrifying Knight scene. Wherever a safe space appears, move Dirk in that direction. One more tip — don't wait for the fissures to open up completely before making a move.

The Dragon's Lair: Well, this is folks! The moment you've all been waiting for. There are several different moves to make once you've reached the Dragon's Lair and before you can rescue the princess who kept locked up in a glass bubble.

When Dirk first appears on the scene, you will see behind him a huge number of precious objects balanced precariously upon one another. As soon as they flash, move the joystick to the left. Dirk then runs up to and stops in front of the Dragon. At this point, move the joystick left again. He runs off and stops behind another pile of objects. These will flash — push to the left.

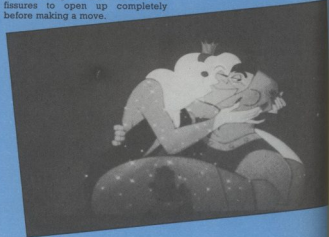
The next scene shows Dirk behind a tree about to be crushed against it. Wait until the Dragon makes an attempt to crush Dirk. Before he tries a third time, pull back on the joystick. The Princess then appears on screen — keep pushing the joystick until you hear a "ping".

Dirk takes refuge behind another tree. Pull the joystick back before the Dragon makes another attempt to crush him. The Princess appears again — push forward until you hear "ping" and then keep pushing the joystick to the right.

The next scene shows Dirk running away from the Dragon. As soon as you see the Magic Sword, push the joystick to the right and then press the sword button. Continue pushing the sword button until Dirk lifts his sword in front of him then push the joystick left until that familiar "ping" is heard.

When Dirk completes his move, press the sword button continuously until the machine clicks twice. You have killed the Dragon and Rescued the Princess!!

So now you know how to beat the dragon. *Dragon's Lair* is a brilliant game and we hope these tips will help you make the most of it. So, until your armours turn rusty — keep at the dragon bashing!



Zeppelin

RUNS ON AN AMSTRAD

BY DAVID MUIR

In Zeppelin, the player controls a German airship which moves automatically back and forth across the screen.

The COPY key drops a bomb which descends at an angle from the Zeppelin's bomb hatch at the bottom of the aircraft. Only one bomb can be in mid-air at one time. You must aim for one of the six munitions factories dotted across the landscape. Hitting one factory scores 100 points but hitting all six gives a bonus of another 600 points when a fresh screen of six new factories is displayed.

The up and down cursor keys control the altitude at which the airship is flying — this is your only defence against the missiles which are being launched from land-based guns.

Before each fresh screen there is a short pause which can be eliminated by pressing the space bar. This rest gives the player time to adjust to the next level.

It is easier to bomb the factories from a low height and the bombs can be dropped more frequently, but there is less time to manoeuvre away from the shells which are fired more frequently.



```
10 KEY 128,"mode 2:list"> CHR$(13)
100 GOTO 3000
200 REM *****
300 REM move shell,check if past balloon,detect hit on balloon
400 REM *****
500 IF NOT kg OR !1 THEN RETURN ELSE D1:PLOT 0,0,3:MOVE qx,qy:PRINT CHR$(252);;g
y=qy+16:MOVE qx,qy:PRINT CHR$(252);
600 IF qy>y+16 THEN kg=0:MOVE qx,qy:PRINT CHR$(252);
700 IF ABS(qy-y)<9 THEN IF ABS(qx-bx)<13 THEN MOVE qx,qy:SOUND 1,200,50,15,1,1,30
0,0,3:MOVE box,boy:PRINT CHR$(251);
800 EI:RETURN
900 REM *****
1000 REM check if factory hit
1100 REM *****
1200 fs=0:FOR i=1 TO 6:IF ABS((i)-bx)<8 THEN fs=i
1300 NEXT i:IF fs=0 THEN RETURN
1400 SOUND 1,900,50,15,1,1,50:PLOT 0,0,5:MOVE qx,qy:PRINT CHR$(249);;IF kb THEN PLOT
0,kb=0
1500 s=s+100:GOSUB 2800:IF s/600=INT(s/600) THEN s=s+600:GOSUB 2800:ad=1
1600 RETURN
1700 REM *****
1800 REM move bomb, delete when out of range
1900 REM *****
2000 IF NOT kb OR !1 THEN RETURN ELSE D1:PLOT 0,0,3:MOVE box,boy:PRINT CHR$(251);
1:boy=boy-12:box=box+boy:MOVE box,boy:PRINT CHR$(251);
2100 IF box<-16 OR box>640 THEN kb=0
2200 IF ABS(boy-60)<8 THEN GOSUB 1200
2300 EI:RETURN
2400 EI:RETURN
2500 REM *****
2600 REM permanent set up graphics, variables,screen windows etc.
2700 REM *****
2800 PRINT #3,SPACE$(B):PRINT #3,SPRINT #2,SPACE$(B):PRINT #2,LEFT$(t,1):;RETU
RN
2900 IF kg THEN RETURN ELSE RANDOMIZE TIMER:n=1+INT(RND*4):IF (q(n) OR (p(n)>px A
ND dir=4) OR (p(n)<px AND dir=4) OR ABS(p(n)-bx)>200) THEN RETURN ELSE D1:q=p:
n):gy=Bg:q=1:PLOT 0,0,3:MOVE qx,qy:PRINT CHR$(252);;SOUND 1,200,5,1,1,7:EI:R
ETURN
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Zeppelin

```

3000 SYMBOL 255,124,198,130,130,198,124,84,56:SYMBOL 253,16,16,16,56,40,124,68,1
24:SYMBOL 252,0,16,16,16,16,0,0,0
3100 SYMBOL 251,0,40,56,16,16,16,0:SYMBOL 250,130,146,186,254,170,254,170,238:
SYMBOL 249,146,84,0,84,146,0:SYMBOL 248,170,88,170,84,80,84,80,16
3200 DEFINIT a=r:DEFREAL s:DEFSTR t=2
3300 ENV 1,10,-2,20:ENT 1,10,50,10
3400 s=s+1:5:t=" "+STRING$(5,CHR$(255)):RANDOMIZE TIME:dir=(INT(RND*2)+2-1)*8
3500 MODE 0: BORDER 11
3600 INK 0,23:INK 1,12:INK 2,6:INK 3,0:INK 4,18:INK 5,26:INK 6,15
3700 WINDOW #0,1,20,5,25:PAPER #0,0:CLS #0
3800 WINDOW #1,1,20,1,4:PAPER #1,1:PEN #1,3:CLS #1:LOCATE #1,2,1:PRINT #1,"LIVES
":LOCATE #1,12,1:PRINT #1,"SCORE"
3900 WINDOW #2,2,9,3:PAPER #2,0:PEN #2,1:CLS #2:PRINT #2,t
4000 WINDOW #3,12,19,3:PAPER #3,0:PEN #3,1:CLS #3:PRINT #3,s
4100 WINDOW #4,1,20,5,20:PAPER #4,0:CLS #4
4200 WINDOW #5,1,20,24,24:PAPER #5,0:PEN #5,5:CLS #5
4300 DIM bh(8),bv(8),p(4),f(6)
4400 u0=STRING$(20,CHR$(196))
4500 u1=" "+CHR$(253)+" "+CHR$(253)+" "+CHR$(253)+" "+CHR$(253)
4600 u2=CHR$(250)+" "+CHR$(250)+" "+CHR$(250)+" "+CHR$(250)+" "+CHR$(250)
4700 REM *****
4800 REM start set up new screen if factories renewed
4900 REM *****
5000 PRINT CHR$(23)+CHR$(0):FOR i=1 TO 4:ig(i)=0:NEXT i:ip(1)=66:ip(2)=194:ip(3)=418
ip(4)=540:f(1)=0:f(2)=128:f(3)=256:f(4)=352:f(5)=480:f(6)=640
5100 TAGOFF:LOCATE 1,17:PEN 6:PRINT u1:PEN 2:PRINT u2
5200 REM *****
5300 REM start set up for new screen
5400 REM *****
5500 p=320:py=200:PRINT CHR$(23)+CHR$(1):LOCATE 1,16:PEN 4:PRINT u0:TAG: PLOT
0,0,1:MOVE px,py:PRINT CHR$(255)
5600 REM *****
5700 REM delay before fresh screen
5800 REM *****
5900 TAGOFF:PRINT #5," PRESS SPACE BAR":PRINT CHR$(7)
6000 l=0:WHILE l<200
6100 l=k+1:u=INKEY$:IF UPPER$(u)="" THEN k=200
6200 WEND

```




```

6300 PRINT #5,SPACE$(18);:TAG
6400 REM *****
6500 REM *****
6600 REM *****
6700 REM *****
6800 REM *****
6900 REM *****
7000 REM *****
7100 REM *****
7200 REM *****
7300 REM *****
7400 REM *****
7500 REM *****
7600 REM *****
7700 REM *****
7800 REM *****
7900 REM *****
8000 REM *****
8100 REM *****
8200 REM *****
8300 REM *****
8400 REM *****
8500 REM *****
8600 REM *****
8700 REM *****
8800 REM *****
8900 REM *****
9000 REM *****
9100 REM *****
9200 REM *****
9300 REM *****
9400 REM *****
9500 REM *****


```





So you want to be a BUG HUNTER?

Being a Bug Hunter isn't easy, you know. So many new micros have arrived on the shelves this year alone that it's getting hard to keep track of them all. Many people type in programs from games magazines like *Computer & Video Games*. Occasionally, we have to admit, an error creeps into one of our listings. More often, though, the person typing the listing in makes a small typing error. So, next time you have problems with one of our games, read this before phoning Bug Hunter. It may save you the cost of a phone call.



RETURN WITHOUT GOSUB

Similar to NEXT WITHOUT FOR. This is a pair of statements which must occur in order. If the computer reaches a RETURN but has not encountered a GOSUB on the way, then you'll get this error.

FILE ALREADY OPEN

You are trying to open a datafile which has already been opened. It may be that it was opened elsewhere in the program but was not closed. When you open a file, the computer creates areas in memory to act as points and buffers. If you do not close a file when you have finished with it, then these areas will not be deleted. Data is often stored in memory blocks and transferred to the file only when each block is

full or when the file is closed. If you forget to close a file, then you may well lose the final block of data.

SYNTAX ERROR

This is the most common error message. It means that the program line is not recognised by the computer as being "RUN"able. This may be because you have left out a character, eg a bracket, or spelt a word wrongly, eg. IPNUT instead of INPUT. Many syntax errors are quite hard to spot as one very small mistake can cause a whole line to be rejected. Check especially the commas, full stops, colons and semi colons.

VARIABLE NOT FOUND

On some computers, all variables are set to zero when you type RUN. On others, though, they are not given a value until you give them one. So if you set the value of X to 10 and then, further down the program, make a typing mistake and call it Y, you'll get this error unless Y also has a value.

Both systems have their advantages. If your program uses a lot of variables, then it's annoying to have to set them all to zero. It does cut down on typing errors, though.

OUT OF MEMORY

The computer stores a number in memory which tells it how much RAM it has left. If you change this

number by poking into it inadvertently, then you'll get the impression that you have less — or even more — RAM left than you should have. It is possible to poke into a Vic so that typing PRINT FRE(0) will say that you have 64k left even if it's a 3.5k machine.

This doesn't mean that you really do have all that space — just that the machine thinks it does.

REDO FROM START

Not exactly an error message, but it will happen if you try to enter a string from the keyboard when the program is expecting a number. If the program asks for a number and your input contains any characters apart from the numbers 0 to 9, you'll get this message.

EXTRA IGNORED

Similar to Redo from Start. You'll get this if your response to an input statement contains a comma. This is because BASIC uses the comma to separate input statements. If you type a comma, then the current input statement is terminated. If this happens, then everything after the comma (including the comma itself) will be lost.

BAD

An array
a DIM
access
not ex
A(100)
If you
get ba

If the
messa
could
Even
stop o
progr
comp
typin
messa
below
just th

CAN

When
BREAK
by typ
some
contin
the pr
ma ch
rearr
previ
contin
you a
before
value
you t
contin
EXE O
T
reset

DIV

In mat
numb
in you
Kenay
at all
much
the s
mime
reorg
if you
variab

TYPE

For
val
any
mak
thou
the s
letter

BAD SUBSCRIPT

An array has been dimensioned with a DIM statement but you are trying to access a part of the array which does not exist. For example, the line DIM A(100) will give array A 100 elements. If you then try to PRINT A(103) you'll get a bad SUBSCRIPT. The number in the brackets is known as a subscript. If you get this error, check any lines which deal with arrays, especially DIM lines. If the computer prints an error message when you type RUN, it could be a very small typing error. Even mistaking a comma for a full stop could alter the way in which a program runs. So next time the computer rejects an afternoon's hard typing and prints one of those rude messages, check it with the list below. You never know, it could be just the solution.

CAN'T CONTINUE

When you interrupt a program with BREAK or ESCAPE you can restart it by typing CONTINUE. But there are some occasions where you can't continue. For example, if you alter the program in any way, then the machine's memory will be rearranged to fit it. Therefore all previous data is lost and you can't continue running the old program. If you are going to type something before continuing, eg printing the value of a variable, make sure that you type accurately as you can't continue if you get a SYNTAX ERROR.

This is because all variables are reset if an error message occurs.

DIVISION BY ZERO

It is impossible to divide any number by zero. So if you try to do so in a program, you'll get this error. Beware that you've typed the name of the variable wrongly. If your machine sets all variables to zero at start and you type a variable that has not been used in the program, it will have a value of zero. If you then try to divide by this variable, you'll get this error.

TYPE MISMATCH

We have referred to two types of variables in the program line and these are of different types. Some variables have a dollar sign after them and some don't. If you mix these up, you'll get a type mismatch error. No jokers about it, working wonders, please!

NEXT WITHOUT FOR

A FOR-NEXT loop is a special part of a Basic program. There must be a FOR statement, then part of the program and then a NEXT statement. If the program comes across a NEXT but has not been through the matching FOR, then you'll get this error. As well as incorrect typing of the FOR and NEXT lines, it could be that your GOTOs and/or GOSUBs are wrong. This might make the program jump to a NEXT without going through the FOR first.

ILLEGAL DIRECT

There are two ways to enter a Basic statement. Either with a line number, as part of a program, or without one. This is known as immediate mode. There are some commands, though, which can't be entered in immediate — or direct — mode but only as part of a program. An example is the INPUT command. If you try typing a command in immediate mode which can only be input as part of a program, then you'll get this error. Try typing INPUT A on your computer and you'll see what I mean.

STRING TOO LONG

The program is trying to create a string which is longer than the version of Basic allows. This is no problem on a Spectrum, as there is no limit to the length of a string. On other micros, though, strings usually have a limit of 255 characters. Trying to add characters on to the end of a string without clearing it first will often produce this error. In standard Basic — but not on the Spectrum — the same goes for elements of string arrays. On the Spectrum you cannot have true string arrays.

LINE NOT FOUND/UNDEFINED LINE

A GOTO or GOSUB statement points to a line of the program which does not exist. On some computers, the Spectrum for example, if a line does not exist, the program will jump to the next available line without producing an error.

REDIMENSIONED ARRAY

Once you have set up an array with a DIM statement, you cannot set it up again without clearing it first, or typing RUN which does the same thing. If you get this error when typing a program from a magazine, then check especially for typing errors in DIM statements. Check all your GOTO and GOSUB statements as well as a typing error may be making the program jump back to a DIM. This error message may also be called a DD error, which stands for Double Dimension. No jokes about it, working wonders, please!

OUT OF DATA

This is one of the most common errors. In many Basic programs, you'll find lines with the word DATA at the beginning. These contain numbers or letters which the program needs to run, and which are read into the program with a READ statement. Each time there is a READ, it will get the next item from the DATA line. But, if there is a READ but no more DATA left to be read, you'll get this error. If this happens, check the DATA lines to make sure that they are typed correctly. Each item of DATA is separated by a comma so, if you miss one of these off, you will merge two DATA items into one. This means that although the DATA line there, it will appear one short to the computer.

OUT OF MEMORY

Quite self explanatory, really. It means that you haven't got any memory left! This usually means that a program is too large to fit in the machine and that you've run out of RAM. However, there are some typing errors which will result in this error, especially DIM statements which are used to reserve memory for data. If your DIM is too large, then you'll find yourself running out of memory.

BAD MODE

This error is found on BBC micros and is similar to Out of Memory. It can mean that there is not enough memory for the selected mode.

Each of the graphic modes on the BBC takes up a different amount of the computer's memory. This means that the size of the largest program which you can write depends on which graphic mode you use.

TEST MATCH

The England Test team may not be doing well this season, but here's your chance to beat the West Indies — on computer at least.

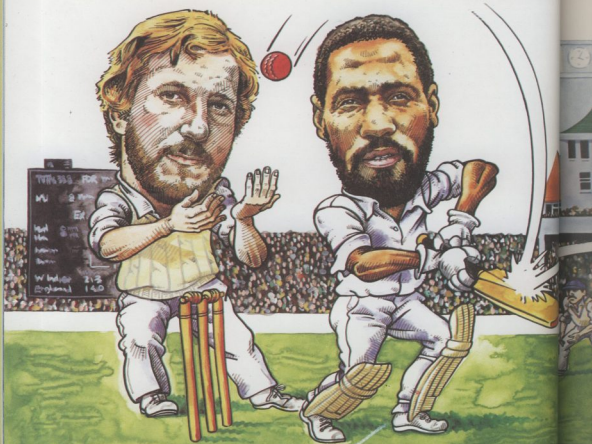
Perhaps you'll be able to convince the MCC that a Spectrum should captain the England team next season!

You control the batsman who has to battle his way to a century or so. Mark White has come up with an entertaining computerised version of our traditional summer game which will keep you enthralled for hours. The game includes an end of match score card plus the option to choose the names of the opposing teams. Full instructions are included in the program.

So strap on your pads and prepare to score that century!

BY MARK WHITE

RUNS ON A SPECTRUM IN 16k




```

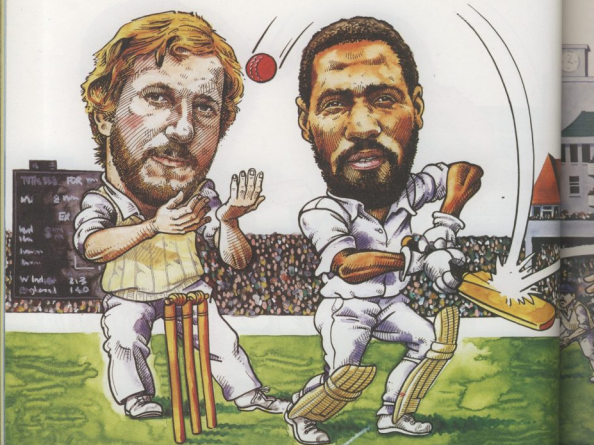
1010 IF AND>.75 THEN PRINT AT 2,
1011 "NOT OUT": LET s=(s)+(1)+s
1012 PRINT AT 9,10:s:1: "run" AND s
1013 FOR runs=1 TO 10: GO SUB 100
1014 FOR s=1 TO 200: NEXT s: PRINT
1015 "AT 9,10:"
1016 PAUSE 1: PAUSE 0: PRINT AT 11
1017 "AT 10,20:" GO TO 100
1018 PRINT AT 10,10:"OUT"
1019 FOR s=1 TO 100: NEXT s
1020 GO SUB 8500
1021 PAUSE 0: PRINT AT
1022 "AT 1,11:"
1023 "AT 10,20:"
1024 GO TO 100
1025 IF s>.75 THEN GO TO 5000
1026 PRINT AT 11,7: INK 2," "
1027 LET d=INT (RAND*4)+1
1028 IF d=1 THEN GO TO 3000
1029 IF d=2 THEN GO TO 3000
1030 IF d=3 THEN GO TO 3000
1031 LET d=0: LET s=INT (RAND*4)
1032 FOR f=1 TO 2: s1
1033 PRINT AT f,6: INK 8; PAPER
1034 OVER 1;"K"
1035 FOR s=1 TO d: NEXT s: LET d
1036 PRINT AT f,8: PAPER 4; OVER
1037 NEXT
1038 PRINT AT 10,3: 2 "AT 11,4,
1039
1040 LET s=(s)+(s)+(s)+s: GO SUB
1041 1000: PRINT AT 9,10:s:1: "run" AN
1042 s=1: runs=1 AND s1:1: PAUSE 1
1043 PAUSE 0: PRINT AT 11,18: "AT
1044 9,10:"
1045 GO
1046 LET w=11: LET s1=INT (RAND*4
1047 +1: LET pos=18

```

```

PRINT AT 11,4: "BM"
FOR f=7 TO 20:
IF f=8 THEN PRINT AT 11,4:"
1017 IF f=17 THEN PRINT AT 10,5:
1018 "AT 11,4:"GF
1019 PRINT AT w,f: INK 2;"K"
1020 GO SUB 8500
1021 PRINT AT w,f:" "
1022 LET w=w-1
1023 PRINT AT 11,20:s:"s"
1024 NEXT f: GO TO 1003
1025 FOR f=0: LET s1=INT (RAND*4)
1026 PRINT AT 11,f: INK 2;"K":AT
1027 11,17: INK 0:"UP"
1028 FOR s=1 TO d: NEXT s: LET d
1029 PRINT AT 11,f:" "
1030 IF f=23 THEN PRINT AT 11,4:
1031 "AT 10,5:"E "
1032 NEXT
1033 GO TO 2490
1034 LET w=12: LET d=0: LET s1=I
1035 (RAND*4)+1
1036 FOR f=7 TO 17
1037 PRINT AT w,f: INK 8; PAPER
1038 OVER 1;"K"
1039 IF f=13 THEN PRINT AT 10,5:
1040 "AT 11,4:"GF
1041 FOR s=1 TO d: NEXT s: LET d
1042 PRINT AT w,f: PAPER 4; OVER
1043 "K"
1044 LET w=w+0.75
1045 NEXT f
1046 GO TO 2490
1047 IF A=13 OR A=10 THEN LET A=
1048 A-1: PRINT AT 8,A+1," "
1049 FOR f=8 TO 7 STEP -1

```




```

5013 IF f=15 OR f=10 THEN LET b=
5014 2+1
5020 PRINT AT b,f; INK 2;"K"
5030 FOR g=1 TO Pace: NEXT g
5040 PRINT AT b,f;"
5045 NEXT f
5050 PRINT AT 11,7; INK 2;"K"
5060 FOR f=1 TO 10: NEXT f
5070 PRINT AT 11,7; INK 2;"K"
5075 FOR f=1 TO 15: NEXT f
5075 PRINT AT 10,5;"E";AT 11,4;
"GF"
5080 PAUSE 1: PAUSE 0
5090 PRINT AT 11,3;"",AT 10,18;
"AT 11,18;"",AT 10,18;
5100 GO TO 100
7000 PRINT AT 10,5;"AD";AT 11,4;
"BC"
7005 GO SUB 210
7010 PRINT AT 11,2;"KU"
7070 FOR g=1 TO 20: NEXT g
7080 PRINT AT 7,10;"LUcky ball p
lched off wicket.";AT 10,5;"E"
AT 11,4;"GF"
7090 FOR g=1 TO 75: NEXT g
7100 PRINT AT 7,1;"
7110 PRINT AT 11,2;"": PAUSE 1:
PAUSE 0: PRINT AT 11,18;"",AT
10,18;"
7120 GO TO 100
7500 LET wickets=wickets+1
7510 IF wickets=10 THEN PRINT AT
9,7;$(no);AT 9,5;"ALL OUT FOR
$(no): GO TO 7530
7515 PRINT AT 21,28; PAPER 4;WIC
KETTS
7525 RETURN

```

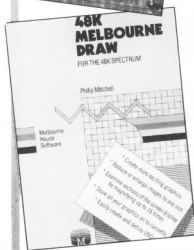
```

7530 LET no=no+1
7535 IF NO<3 THEN GO TO 7540
7536 IF $(1)>$(2) THEN PRINT AT
7,0;$(1);" beat ";$(2);" by ";
$(1)-$(2);" runs." GO TO 7500
7537 IF $(1)<$(2) THEN PRINT AT
7,0;$(2);" beat ";$(1);" by ";
$(2)-$(1);" runs." GO TO 7500
7538 PRINT AT 7,0;" A Draw."; G
O TO 7500
7540 PRINT AT 6,0;"Press any key
for the innings of";$(no)
7550 PAUSE 1: PAUSE 0
7555 GO TO 2
7560 GO TO 100
7600 PRINT AT 9,5; FLASH 1;"Anot
her game?" IF INKEY$="" THEN G
O TO 7500
7610 IF INKEY$="Y" THEN RUN
7620 IF INKEY$="N" THEN STOP
7630 GO TO 7500
8500 LET pos=pos+.45: PRINT AT 1
1,17;"J"
8510 PRINT AT 10,pos-1;" 0";AT 1
1,pos-1;" 0"
8520 RETURN
9500 DIM $(2,10): PRINT AT 9,8;
"Team No.1?"
9510 INPUT LINE $(1)
9520 PRINT AT 9,16;"2"
9530 INPUT LINE $(2)
9540 PRINT AT 9,8;"
9550 PRINT AT 10,0;" Press any k
ey for the innings of";$(
$(1)
9560 PAUSE 1: PAUSE 0
9570 CLS
9580 RETURN

```



GREAT GAMES



So, you're fed up with playing other people's games on your computer? You think you could do better? Well, why not try writing your own? With a good book on Basic by your side, it's not hard to write a simple game. But presentation is as important as the game itself. A good game also has an intricate loading title screen and well

Sprites will be pretty familiar to anyone who's ever tried to write a game on a Commodore 64 or Atari. A sprite is just like a user defined graphics character which you can move anywhere on the screen using simple commands from Basic. But a sprite is more than that. Special commands are included in the Basic language to handle them and you can perform special functions with sprites which you can't do with normal characters.

One feature of the Commodore 64 is the ability to expand a sprite by a factor of two or to reduce it by the same amount. This means that you won't have to redesign the character. You just give the correct command to the computer and it will do the rest.

A sprite on the CBM 64 is 24x21 pixels and can be moved, through special commands, like a single character. It can also be moved smoothly, pixel by pixel, in any direction.

Programming with sprites on the CBM 64 is complicated, though. There are no special Basic words — just a long list of POKES. You can get round this with various programs, including Simon's Basic.

The Atari machines can have up to five sprites. Again, it takes streams of POKES to set them up and to move them around the screen. But if you're beginning to wonder why no machine has a decent set of sprite commands, then take a look at the Texas. Although TI Basic lacks the facility, if you buy the Extended Basic cartridge, then you're in luck. Your machine will now have a full set of sprite commands.

And you don't need a single POK! To set up a sprite, use the command SPRITE and to magnify it, use MAGNIFY. Colours of sprites are set with COLOR — it's an American machine, you'll remember. If you want to find out

any more about this area of graphics programming, look through the books at your local micro shop. Or try your local library. It's surprising how many good computing books you'll find there.

If it's an entire game which you're trying to write, then you may find using a games designer program.

If you want to know what these are all about, then dig out your copy of C&VG of December 1983. You'll find two fact-packed pages all about games designers in there, starting on page 90.

If music's your area, then you should be able to get some reasonable sounds out of many of the micros around at the moment. The two machines most capable of producing decent tunes are probably the Atari and the Commodore 64. These have four sound channels and there are quite a few programs to help you program multi-part music. If percussion is your fancy, then Quicksilver has a package for the Beeb called Drum Kit. It won't make you into a Stewart Copeland, but it's great fun if you're into drums and things.

Now, let's have a look at some of the programs designed specifically to help you in your programming.

First, here's a treat for Adventure fans. The Quill is now available for the Commodore 64. When this program was first launched for the Spectrum, it was one of the most popular programming utilities around. The program is designed to help you write Adventure games. In the past, you had to be good at ideas and programming in order to write a good Adventure, but now you only need to have the ideas and the Quill will actually write the program for you.

Once you've loaded the program, you use a special language to set up the Adventure. The first thing that you'll need to do is to draw a map to include all the locations and their

design many with easier these Bug

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S — BY DESIGN

designed sprites which take time. Luckily, though, many software houses are coming to our rescue with programs designed to make programming easier. Here, we take a look at some of the best of these programs. But first we ask what exactly do these programs do? And how do they do it? The Bug Hunter reveals all!

contents. You also have to define the paths which link the locations.

You can then add certain effects to the program like, for example, a message which will appear when you go into a certain room.

You also have to set up a score system so that the program knows how many points to give you for each object collected.

You can invent your own vocabulary, so you can allow the game to understand any words which you want.

Once you've completed your Adventure, then you can test it by selecting the test option from the main Quill menu. If all is well, then the Quill will save your game on to cassette.

You now have a complete Adventure program which will load into your computer just like any commercial program. Isn't that great?

Many of the Adventures around in the shops at the moment were actually written with Quill. There's nothing wrong with this as it doesn't make them any harder or easier to play. In fact, unless you were told, you wouldn't know that they were not written by a professional programmer. *Denis Through the Drinking Glass* is an example. You can get more information from Glacott, on 0446 7322765.

Graphics fans may be more interested in Scope than Quill. Scope, from ISP, stands for Simple Compilation of Plain English and is a graphics programming language for writing last arcade-style games.

This is another program which has recently been launched on the Commodore 64 after proving its worth on the Spectrum.

The language has a vocabulary of around 45 words which allow you to create graphics and sound effects.

Scope is a compiled language which means that the programs you write are converted to machine code before you run them. This

makes Scope programs run a lot faster than if a similar program was written in Basic. Scope is from ISP who are based in Basingstoke.

Once you have designed your game, it would be nice to give it a professional-looking title screen as used by most of the professional software houses.

Screen machine is a screen editor for the Spectrum. It has 19 commands to help you produce professional screen displays for your games.

The main concept behind Forth is defining words. Each word is a Forth command and can be used in a program. The beauty is that you can extend the language by defining new words and these can simply be extensions of existing ones.

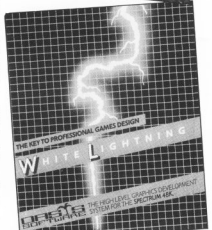
To write a program, you keep defining new words until, by typing just one word, the program will run.

White Lightning, for the Spectrum by Oasis Software, is a Forth system. But it also has over 100 extra words designed specifically for programming fast-moving graphics for games.

A sprite creation program is also included so, if you're prepared to sit down and learn a new language, you can produce some really professional results with this package. I've seen it demonstrated and it really is impressive.

Of course, if it's just large pretty characters for a display you're after, then there's DLAN from Campbell systems. DLAN stands for Display Language and will produce moving displays on a Spectrum with a choice of 11 character sets.

Well, we've talked about a whole host of programs aimed at making life simpler for someone who's trying to write his or her own game. If you need any more info, then give the company a ring. Or write to me at Bug Hunter. Good luck with the programming!



STAR TURN

I was there on the day Terry Jones met computerised Erik for the first time in a small room at Mosaic Publishing's London offices.

Terry was intrigued by the game and enjoyed the way Pete Austin, of Level 9 Computing, famed for their Adventures, had converted his hero into a computer game.

But first things first. I asked Terry how Erik came into his life.

Had it not been for a certain Bill Jones, aged six, it is likely that neither book nor game would have come into being.

Bill has an older sister called Sally, whose father wrote her a fairy story. Feeling a bit left out, Bill decided it was high time Dad wrote one for him. So Dad dreamed up Erik, and wrote a series of stories that turned into a saga — and eventually a successful, lavishly illustrated children's book.

But what about computers? Had the ex-Pythones come across a micro before, I asked?

"Yes, we have a Spectrum at home," replied Terry and, "But I must confess to being an absolute computer illiterate!"

"Sally and Bill make the most use of our micro. So you'll have to tell me what to do!"

Pete and Terry sat down facing the Spectrum and, after a few moments explaining how an Adventure game works, Pete started it off.

He then handed over to Terry, who guided Erik around the Viking farm and into the Great Hall.

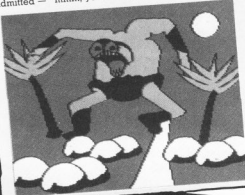
Terry was absolutely intrigued by the graphics and suddenly full of questions. "So many pictures — I've never seen anything with pictures like that before on a micro."

Level 9 are renowned for their extensive text games and so Erik marks a departure for them, being their first venture into graphical Adventures.

Pete stopped Erik outside a church. "There, Terry — a classic getting-into-the-church problem. It's all yours." Terry took over again and had a go. He had taken easily to the Adventure playing and now proved that he could be quite a violent man when unable to get through a door! On the keyboard, that is!

Eventually, Erik came upon the giant — and Terry loved the picture! "Worth all the trouble getting there just to see him," he smiled.

Meanwhile, I asked Terry why had he chosen the name Erik for his hero — could it have been anything to do with a pet fish? One featured in a famous Python sketch. "Never even crossed my mind!" Terry admitted — "mmm, yes — Erik the half-Viking..."



Terry Jones

Games based on books have been one of the trends of the last year. *Erik the Viking*, a book by ex-Monty Python member Terry Jones, was one of them. *C&VG's* Adventurer-in-Chief, Keith Campbell, met Terry and Erik, and talked about Vikings, pet fish, tech-fear and, of course, Adventures.

Was Terry's main occupation writing? "Well I've just spent the last six months lecturing on Chaucer," he replied. "Do any other members of the Python team have a micro?"

"Well, I'm not sure. But I think Terry Gilliam must have — he's that sort!" he joked.

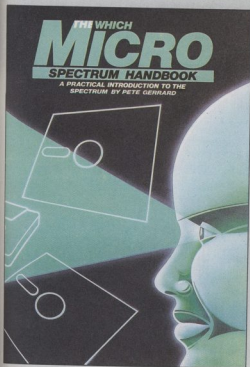
Had there been close collaboration between Pete and Terry during the adaptation of Erik? "No, not at all much as there should have been," admitted Pete, "although we did speak to each other about it. And, of course, Terry had a copy of our synopsis."

In order to design and write *Erik the Viking*, Pete Austin spent a considerable time in York, carrying out research into the subject at the recently discovered Viking settlement in that city.

"We have been pretty thorough," he said, "and you may not realise it, but all the pictures and text references in the game are really quite authentic."

Terry had a confession to make about Vikings, don't really like them. Nasty bloodthirsty people!

Erik might go some way toward altering people's opinions about Vikings — and maybe get more people playing Adventure games. Even Terry perhaps?



Britain's two most popular personal computers, the Commodore 64 and Spectrum are covered from basic to semi-expert in **Which Micro** magazine's **Handbooks**.

Author Pete Gerrard, a regular columnist for **Which Micro**, has put together an accurate and practical guide to both computers, at £4.99 per book.

Many programs are included and both 160-page books are spiral bound for easy use and are available in all good bookshops from November or direct through your letterbox by filling in the coupon below

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TOP

We asked the statisticians at NOP — compilers of the UK's most accurate computer games chart — to work out the Top Ten best selling games of 1984.

NOP stands for National Opinion Polls and is the name of one of the top three market research companies in this country. The name may be familiar to some of you from the general elections when opinion polls are all you ever seem to hear about on the TV.

The expertise of NOP ensures that the *C&VG* Daily Mirror Top Thirty is the number one chart.

1 JET SET WILLY

Jet Set Willy is the best selling game of 1984, having reigned supreme at number one for over three months. As we go to press, Willy is still there — fighting off the attacks from Vortex, Ultimate and Melbourne House.

Jet Set Willy was always bound to be a smash hit — gamers had enjoyed *Manic Miner* so much, with its addictive game play and zany graphics. There was a constant chorus of "Have you got *Jet Set Willy* yet?" in every computer shop in the country in the weeks leading up to the launch.

The sequel to *Manic Miner* finally found its way into the shops and surprised no one when it zoomed straight in at number one in the Top Twenty. What did surprise the pundits is the amount of time it stayed there.

Sabre Wulf came and went and Willy stayed at the top. So did *Lords of Midnight*, *Tornado Low Level*, *Mugsy*, *Psytron* and countless other great games. Well done Willy, you certainly are the people's favourite.



TEN

2 FIGHTER PILOT

Fighter Pilot is the second best selling game of '84 just pipping *Manic Miner* at the post.

A World War II flight simulation incorporating combat, this game rocketed Digital Integration into the big league of games software houses.

Fighter Pilot's programmer, Dave Marshall, knows a thing or two about computers and aeroplanes, having worked on computer engine control systems for jet liners. This expertise comes across in the game which plays just as if you were in a real aircraft.

Fighter Pilot precipitated a flight simulation boom with several versions, appearing from dozens of companies trying to emulate Digital's hit on other systems.

Since *Fighter Pilot*, Digital has launched three more games — each one a success.

3 MANIC MINER

Manic Miner was the first computer game to feature ridiculous sounding characters, with names like the Man-Eating Toilets, Bouncing Cheques, and Mutant Telephones.

Now almost all computer games have some ridiculously named individuals in them — to the point of complete boredom.

The idea of the game is to get Willy, a cute little miner with peaked cap, safely to the top of the twentieth mine.

To get to the top of a mine, he must first collect all the various artifacts left behind by previous prospectors.

En route there are a couple of digs at rival software companies — like Eugene's Lair which represents Imagine Software — the now defunct but one time rival Liverpool neighbours of Software Projects.

Manic Miner paved the way for the success of *Jet Set Willy* by establishing Miner Willy as a well known and likeable video game character.

With both *Manic Miner* games now available on the Commodore 64 as well as on the Spectrum, this is one underground worker who looks set for even more fame and fortune, whatever the outcome of the miner's strike.

5 CHEQUERED FLAG

Pole Position launched their racing car simulation, they were greeted by sighs of relief from thousands of Spectrum owners.

There was not one decent race game for the Spectrum until *Chequered Flag* hit the shops. Now there are several race games — with *Full Throttle* and *Pole Position* following in the used tracks of *Chequered Flag*.

The game is up to Psion's usual high standard with superbly detailed graphics and a choice of racing tracks.

Chequered Flag features several authentic driving controls with brakes, gears, accelerator and working instruments on the dash. Earlier this year, in *C&VG*, Formula One driver Martin Brundle tested this game the most authentic racing simulation he'd seen.

With Psion now converting some of their games to the 64 and BBC, non-Spectrum owners can look forward to playing *Chequered Flag* on their systems.



4 ATIC ATAC

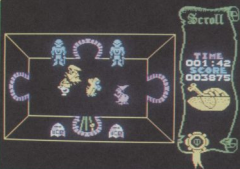
Atic Atac was the first game to successfully combine frenetic arcade action with a genuinely challenging Adventure scenario.

You can act the part of a Knight, Surf, or a Wizard in a search to find the four keys to the ACG room. ACG stands for Ashby Computer Graphics — the firm that owns Ultimate.

Atic Atac is the fourth best selling game of '84, having stayed at number one in the charts for several weeks.

High scores have flooded into *C&VG*'s office on this game — proving that *Atic Atac* certainly has that obscure element of addiction that keeps you reaching for your Spectrum.

Regular *C&VG* readers will have benefited from the maps of the *Atic Atac* castle and strategy tips provided by Professor Video in our August edition.



GAMES

TOP

6 HUNCHBACK

Hunchback proved an enormous hit for Ocean on the Commodore 64 as well as on the Spectrum. The multi-screen climbing game cast the player in the chivalrous role of the hero who rescues the fair Esmerelda.

But before you can carry her off in your arms, there are several nasties to be dealt with — like the natives with their spears at the ready and the gaping caverns to be swung across.

As sixth best selling game of 1984, *Hunchback* really put Ocean on the map and was followed up by a number of other successes.

Ocean's *Hunchback* was officially licensed from the arcade game of the same name.

Hunchback was also the first Spectrum game to be advertised nationally on television.

6

10

10 MANIC MINER

Tenth best selling game of 1984 is the Commodore 64 version of *Manic Miner*. This number one hit on the Spectrum was converted to the 64 by Chris Lancaster.

The conversion is a painstakingly accurate job which also benefits from the extra sound capabilities of the 64.

Miner Willy is now looking forward to making his third and — according to Software Projects — final appearance in a computer game.

This mystery game is also going to be converted to run on the 64 after its launch on the Spectrum.

A mole in Liverpool also tells me that Software Projects is looking at MSX computers with a view to a guest appearance by Miner Willy.



TEN

9

7

7 SABRE WULF

Sabre Wulf is the first of four games from Ultimate in the Sabre series.

You are an intrepid jungle explorer trying to escape from the jungle. You have to survive attacks from countless wild animals as well as poisonous flowers.

As in *Atic Atac*, you have to find four pieces of a hidden object to complete the game.

Sabre Wulf maps have been flooding into the C&VG office since the game went on sale in June. As we go to press, it is already the seventh best selling game of 1984 and is likely to improve this position as the year wears on.

The most striking thing about *Sabre Wulf* when it appears on screen is the beauty of the graphics with its pretty flowers and green foliage. It's a joy to watch as well as play.

8

8 NIGHT GUNNER

Night Gunner challenges you to fly a night bombing mission over enemy territory. Enemy fighters come screaming in for the kill and you must fight for your life!

Night Gunner was originally a very successful program on the ZX81. When the two partners who comprise Digital Integration went full time last year, the game was converted to run on the Spectrum and was an instant hit.

Many people were surprised that Digital had produced two similar programs, *Fighter Pilot* and *Night Gunner* but, similar or not, both games proved themselves real winners in the charts.

Digital are not concerned that they are getting a reputation for being flight specialists — the two releases after *Fighter Pilot* and *Night Gunner* are also flight games.

In a very short space of time, Digital has pulled up alongside Ultimate and Software Projects as companies that have two games in the Top Ten best selling games of the year.

9

9 JET PAC

Jet Pac was voted Game of the Year by C&VG's readers in the 1984 Golden Joystick Awards. Ultimate's first release, this game hogged the Top Twenty for months.

You control Jet Man who has to fly around the screen powered by his rocket, assembling up the three sections of his rocket, assembling it and then blasting off to the next planet — where he has to go through the same routine all over again!

The game was such a popular release that Ultimate has now converted it to run on the BBC

Ultimate as well as on the Spectrum.

As we go to press, it is also strongly rumoured that Ultimate will be bringing out a Commodore 64 version of this excellent title.

Ninth best selling game of 1984 is not bad for a game launched as long ago as summer '83 — which just goes to prove its long-lasting appeal.

Jet Pac is also distinguished by receiving more C&VG Hall of Fame entries than any other game, so its popularity is showing no sign of flagging.



GAMES

KILLER

Follow the bouncing ball! This all-action game for the Atari will soon have you hooked. Here's what you have to do.

The player is represented by a ball in the centre of the screen. The digits one to nine are randomly placed around him, coloured blue. You must run over the digits in ascending order — Red numbers must be tackled in descending order — while the bonus points for completion rapidly drop with the passing of time.

The first four screens are easy and allow a player to settle in. On the first two screens there is no possibility of losing one of your three lives. After that, one extra Killer is placed in the arena with each successfully cleared screen. A Killer looks like an electricity pylon and is stationary. Hit it and you lose a life.

From screen five, a Super-Killer joins you which dashes around at very high speed — touch it and a life is lost. From screen eight, there are two Super-Killers. Note that when a life is lost, the player must still complete the screen, but whatever caused him to lose a life is removed to allow for easier completion. If one of the two Super-Killers kills the player, both are removed.

At the completion of a screen, the bonus is added to your score. If your score reaches a multiple of 1500, an extra life is granted. A top ten scoreboard is maintained for the duration of the game.

Player and Super-Killer movement is always smooth and fast, being controlled by machine code.

The ball moves in the direction in which the stick is pulled, and stops immediately the stick is released. To line up when needing to move a small distance, it is easier to use the trigger.

The ball will move only one space when the trigger is down and will not move again until the trigger is released or the stick is released and pushed again.

RUNS ON AN ATARI 800 WITH JOYSTICK

BY SIMON GOODWIN

THE FOLLOWING ARE IN INVERSE:
 LINE 100 KILLER
 LINE 1020 RUOUND 1 WIVES SCORE
 LINE 3610 HIGH SCORES
 LINE 100, 130, 160, 190, 220, 250, 280, 310, 340, 370, 400, 430, 460, 490, 520, 550, 580, 610, 640, 670, 700, 730, 760, 790, 820, 850, 880, 910, 940, 970, 1000, 1030, 1060, 1090, 1120, 1150, 1180, 1210, 1240, 1270, 1300, 1330, 1360, 1390, 1420, 1450, 1480, 1510, 1540, 1570, 1600, 1630, 1660, 1690, 1720, 1750, 1780, 1810, 1840, 1870, 1900, 1930, 1960, 1990, 2020, 2050, 2080, 2110, 2140, 2170, 2200, 2230, 2260, 2290, 2320, 2350, 2380, 2410, 2440, 2470, 2500, 2530, 2560, 2590, 2620, 2650, 2680, 2710, 2740, 2770, 2800, 2830, 2860, 2890, 2920, 2950, 2980, 3010, 3040, 3070, 3100, 3130, 3160, 3190, 3220, 3250, 3280, 3310, 3340, 3370, 3400, 3430, 3460, 3490, 3520, 3550, 3580, 3610, 3640, 3670, 3700, 3730, 3760, 3790, 3820, 3850, 3880, 3910, 3940, 3970, 4000, 4030, 4060, 4090, 4120, 4150, 4180, 4210, 4240, 4270, 4300, 4330, 4360, 4390, 4420, 4450, 4480, 4510, 4540, 4570, 4600, 4630, 4660, 4690, 4720, 4750, 4780, 4810, 4840, 4870, 4900, 4930, 4960, 4990, 5020, 5050, 5080, 5110, 5140, 5170, 5200, 5230, 5260, 5290, 5320, 5350, 5380, 5410, 5440, 5470, 5500, 5530, 5560, 5590, 5620, 5650, 5680, 5710, 5740, 5770, 5800, 5830, 5860, 5890, 5920, 5950, 5980, 6010, 6040, 6070, 6100, 6130, 6160, 6190, 6220, 6250, 6280, 6310, 6340, 6370, 6400, 6430, 6460, 6490, 6520, 6550, 6580, 6610, 6640, 6670, 6700, 6730, 6760, 6790, 6820, 6850, 6880, 6910, 6940, 6970, 7000, 7030, 7060, 7090, 7120, 7150, 7180, 7210, 7240, 7270, 7300, 7330, 7360, 7390, 7420, 7450, 7480, 7510, 7540, 7570, 7600, 7630, 7660, 7690, 7720, 7750, 7780, 7810, 7840, 7870, 7900, 7930, 7960, 7990, 8020, 8050, 8080, 8110, 8140, 8170, 8200, 8230, 8260, 8290, 8320, 8350, 8380, 8410, 8440, 8470, 8500, 8530, 8560, 8590, 8620, 8650, 8680, 8710, 8740, 8770, 8800, 8830, 8860, 8890, 8920, 8950, 8980, 9010, 9040, 9070, 9100, 9130, 9160, 9190, 9220, 9250, 9280, 9310, 9340, 9370, 9400, 9430, 9460, 9490, 9520, 9550, 9580, 9610, 9640, 9670, 9700, 9730, 9760, 9790, 9820, 9850, 9880, 9910, 9940, 9970, 10000.

POKE 5000:GOSUB 6000
 POKE 710,N: CHR\$(125):A=37408:POKE
 701,POKE A+N,134:FOR J=A+7 TO J+29
 POKE J,N4:NEXT J
 A=USR1:SETVEC:POKE 512,N:POKE 513,N
 POKE 54286,192:GOSUB 7000 bonus 50
 POSITION N,N: "ROUND 1
 200 POSITION N,N: "ROUND 1
 3 SCORE 0":R=N15=N:EX=N:L=N3
 POKE 203,12:POKE 204,148:POKE TL+42
 1100 IF R/N2(>INT(R/N2) OR R/N5=INT(R/N5)
 1110 IF R/N2(>INT(R/N2) OR R/N5=INT(R/N5)
 1120 IF R/N2 THEN GOSUB 17000:R+N1
 1130 IF R/N4 THEN GOSUB 17500

3000 X=X/10:NEXT J:POSITION 34,N: S: H
 EX=EX+S-K:IF EX>1500 THEN GOSUB 3200
 K=H:IF K<0 THEN K=0:IF K>N THEN K=N:IF K=0
 3475 R=R+N1:POSITION 17,N: "500"
 3500 POSITION N6,N: R: H:GOTO 1050
 3510 FOR H=N TO 50:NEXT H:RETURN
 3520 EX=EX-1500:L=L+N1:POSITION 26,N: C
 H:R(L+16):? H
 3530 H=N:FUR J=9 TO 80
 3540 SOUND N,J,10,N6:SOUND N1,J,N3,10,N6
 3550 SOUND N2,J,N6,10,N6:SOUND N3,J,N9,10,N6
 3560 NEXT J
 3570 H=N+N1:IF H=N2 THEN FOR J=N TO N3:S
 3580 SOUND J,N,N:NEXT J:POSITION 26,N: L:?
 3590 FOR J=80 TO 9 STEP -N1:GOTO 3220
 3600 L=L-N1:POSITION 26,N: L: H:IF L= N
 3610 FOR J=150 TO 250:SOUND N,J,14,15:NE
 3620 IF PEEK(1780)=N1 THEN A=PEEK(205)+P
 3630 P=PEEK(205):POKE A,N:GOTO 3580
 3640 FOR J=1700 TO JN1:POKE (PEEK(J)+P
 3650 P=PEEK(J):NEXT J:POKE 1770,N
 3660 FOR J=N TO 150:SOUND N,J,8,15-J,10:
 3670 NEXT J:H=N:Y=N:IF S>H(X) THEN GOSUB 40
 3680 GRAPHICS 1:RESTORE 30200:FOR J=700
 3690 JN3:READ H:POKE J,N:NEXT J: "N6:"
 3700 H:Y:N: "N6:" N6: "N6:"
 3710 FOR J=N1 TO 10: "N6:"
 3720 NEXT J

1150 SOUND N,N,N,N:SOUND N1,N,N,N
 1200 POKE 1783,F:GOSUB 14000
 2000 FOR J=15 TO N STEP -0.3:SOUND N,250
 2010 SOUND N1,245,10,J:NEXT J
 2020 SOUND N,N,N,N:SOUND N1,N,N,N:POKE 1
 2030 P=PEEK(1785):IF P<N THEN 2035
 2040 IF STICK(N,K)15 THEN FOR J=15 TO N
 2050 STEP -N1:SOUND N,30,12,J:NEXT J
 2060 IF PEEK(1783)=N THEN 3000
 2070 IF PEEK(1780)=N THEN 3500
 2080 IF STICK(N)=15 THEN SOUND N,N,N,N
 2090 GOTO 2020
 2100 POKE 1785,N:IF P=N2 THEN 2100
 2110 FOR J=8 TO 15 STEP 0.5:2000
 2120 NEXT J:FOR J=14 TO N STEP -N2:SOUND
 2130 FOR J=14 TO N STEP -N2:GOTO 2020
 2140 FOR J=14 TO N STEP -N2:FOR K=15 TO
 2150 STEP -N2:GOTO 2020
 2160 C1=C1+N1:IF C1<10 THEN 2020
 2170 FOR J=1700 TO JN1:H=PEEK(J)+PEEK(J
 2180 H=PEEK(J):NEXT J
 2190 RESTORE 30000:GOSUB 5050:A=PEEK(203
 2200 PEEK(204)+256:POKE A,N
 2210 K=S:X=100:FOR J=N TO N2:A=PEEK(BONU
 2220 10:IF A=N AND K=10 THEN S=S+X:R

3530 FOR J=N1 TO 10:POSITION 10,J+N2: "N
 3540 N6:N6: "N6:" N6: "N6:"
 3550 "N6:" press start:"X=N1
 3560 "N6:" THEN GOSUB 3700
 3570 IF Y<N THEN GOSUB 3700
 3580 A=PEEK(709):H=H+16:IF A>256 THEN A= 36
 3590 POKE 709,H:IF PEEK(53279)=7 THEN 36
 3600 RESTORE 30000:GOSUB 5050:GRAPHICS N
 3610 POKE 756,156:GOTO 1000
 3620 LUCHIE X,Y,J:J=J+128:COLOR J:PLOT X
 3630 LUCHIE X,N1,Y,J:J=J+128:IF J>N THEN
 3640 LUCHIE X,N1,Y,J:J=J+128:IF J>N THEN
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 4390 LUCHIE X,N1,Y,J:J=J+128:IF J>N THEN
 4400 LUCHIE X,N1,Y,J:J=J+128:IF J>N THEN
 4410 LUCHIE X,N1,Y,J:J=J+128:IF J>N THEN
 4420 LUCHIE X,N1,Y,J:J=J+128:IF J>N THEN
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 4470 LUCHIE X,N1,Y,J:J=J+128:IF J>N THEN
 4480 LUCHIE X,N1,Y,J:J=J+128:IF J>N THEN
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 4960 LUCHIE X,N1,Y,J:J=J+128:IF J>N THEN
 4970 LUCHIE X,N1,Y,J:J=J+128:IF J>N THEN
 4980 LUCHIE X,N1,Y,J:J=J+128:IF J>N THEN
 4990 LUCHIE X,N1,Y,J:J=J+128:IF J>N THEN
 5000 LUCHIE X,N1,Y,J:J=J+128:IF J>N THEN

```

4000 Y ? ? " PLEASE ENTER YOUR NAME
E:POKE 82,17:Y
4010 INPUT I$:FOR J=N1 TO 10
4015 IF LEN(I$)>N6 THEN I$=LEN(I$)+N1:
10010 4015
4020 POKE 82,N:I$=S$(X(J)) THEN A:J=Y:
2:J=10
4030 NEXT J:FOR J=11 TO A+N1 STEP -N1
4040 H$(J)=H$(J-N1)
4050 NAME$(J)=S$(J):N$(J)=NAME$(J-N1)+N6:
N$(J-N1)+N6:N$(J)=NEXT J
4060 H$(J)=S$(NAME$(H$(N6-N5)+N6)):I$=RETU
RN
5000 READ N1,N2,N3,N4,N5,N6:DIM S$(N6),
S2$(11),S3$(45):DELAY=3100
5010 FOR J=N1 TO N6:READ A:S1$(J,J)=CHR
(A):NEXT J:FASTIO=ADR(S1$)
5020 FOR J=N1 TO 11:READ A:S2$(J,J)=CHR
(A):NEXT J:SETVEC=ADR(S2$)
5025 FOR J=N1 TO 45:READ A:S3$(J,J)=CHR
(A):NEXT J
5030 FOR J=38656 TO J+N3:READ A:POKE J,A
:NEXT J
5040 NK=20:DIM K$(NK),KY$(NK),H$(11),NAME
$(66),I$(N6),H$(N1):POKE 177,N:POKE 177
,N:I$=CHR$(N)
5045 FOR J=N1 TO 11:H$(J)=N:NEXT J:NAME$(
N1)="":NAME$(66)="":NAME$(N2)=NAME$(
5050 FOR J=174 TO 1791:READ A:POKE J,A:
NEXT J:POKE 1770,N
5060 FOR J=1700 TO 1715:READ A:POKE J,A:
NEXT J
5100 RETURN
5000 H=USR$(H$(S3$),39936)
6010 RESTORE 31000:FOR J=40448 TO J+127:
READ A:POKE J,A:NEXT J:POKE 756,156:J=15
36:POKE 37425,N4
6020 Y ? ? "YOU BEGIN WITH THREE LIVES, A
ND GAIN AN EXTRA LIFE EVERY 1500 POINTS.
6025 Y ? "KILLERS APPEAR FROM ROUND THREE,
"? "ONE SUPER KILLER APPEARS IN ROUND F
IVE, AND A SECOND IN ROUND EIGHT."
6026 Y ? ? "RUN OVER BLUE NUMBERS FROM 1
TO 5,"? ? "RUN OVER RED NUMBERS FROM 1
9 TO 1."
6030 Y ? ? " YOU KILLER SUPER KI
LLER"? ? "
142)? ? " "CHR$(13):" "CHR$(
143):" "CHR$(143)
6035 Y ? ? " PLEASE WAIT"
6040 READ A:IF A<-N1 THEN POKE J,A:J=J+
N1:GO TO 6040
6050 J=38912
6060 READ A:IF A<-N1 THEN POKE J,A:J=J+
N1:GO TO 6060
6070 J=39424
6080 READ A:IF A<-N1 THEN POKE J,A:J=J+
N1:GO TO 6080
6100 RETURN
7000 RESTORE 30100:FOR J=700 TO J+N3:RE
AD A:POKE J,A:NEXT J:RETURN
14000 FOR J=1 TO J+39:POKE J,64:POKE J,
880,64:NEXT J
14010 FOR J=1740 TO J+800 STEP 40:POKE
J,64:POKE J,39,64:NEXT J:RETURN
16000 C=N1:J=66:GOSUB 18000:RETURN
16500 C=N2:IF C=NK THEN C=NK
16510 C=N1:C=N1:J=206:GOSUB 18000:C2=N:
RETURN
17000 C=N1:J=194:GOSUB 18000:RETURN
17500 POKE 37521,207:GOSUB 17750:IF A<8
THEN POKE 1770,N1:RETURN
17510 POKE 38358,207:GOSUB 17750:POKE 17
70,N2:RETURN
17750 FOR J=N1 TO 50 STEP 10:FOR K=15 TO
N5 STEP -N1:SOUND N,J,10,K:SOUND N1,J+N1
,10,K:NEXT K:NEXT J
17760 SOUND N,N,N:N1:SOUND N1,N,N,N:RETU
RN

```



```

N1)=INT(RND(N)*5)+N2:=INT(RND(N)*1
N1):=1L+X+Y40
10010 IF PEEK(H)<N THEN 18000
10020 IF PEEK(H+1)<N THEN 18000
10030 IF PEEK(H+2)<N THEN 18000
10040 IF PEEK(H+3)<N THEN 18000
10050 IF PEEK(H+4)<N THEN 18000
10060 IF PEEK(H+5)<N THEN 18000
10070 POKE H,J:FOR K=15 TO 5 STEP -0.5:
10080 N=210.8,K:SOUND N1.250.8,K:NEXT K
10090 IF C2=N1 THEN 18200
10100 J:=N1:C=C+N1:IF C>9 THEN RETURN
10110 GOTO 18000
10120 GOTO 18000
10130 KX C:=X+KX C:=Y:IF C=K THEN RETURN
10140 C=C+N1:GOTO 18000
10150 DATA 1,2,3,4,5,6
10160 DATA 104,162,16,76,86,228
10170 DATA 104,162,152,169,7,160,0,32,92
10180 DATA 104,240,40,104,133,207,104,13
10190 DATA 104,240,133,205,169,0,133,204,162,
10200 DATA 205,230,204,208,8,230,205,165
10210 DATA 205,230,240,208,206,208,236,230,2
10220 DATA 7,14,11,13
10230 DATA 3,200,244,1,0,0,0,0,5,0,0,0,6
10240 DATA 5,202,10,0,0,0
10250 DATA 145,214,146,149,1,40,1,40
10260 DATA 0,1,1,0,0,2,15,15
10270 DATA 220,106,122,58
10280 DATA 120,58,124,106
10290 DATA 85,85,85,85,85,85,85,12,51
10300 DATA 51,51,51,51,12,0

```

```

31220 DATA 32,153,173,132,2,240,5,169,0,
141,245,6,173,120,2,201,15,206,8,169,0,1
41,246,6,76
31230 DATA 6,152,173,248,6,208,190,162,3
189,0,151,205,120,2,240,3,202,16,245,23
2,240,11,142,254
31240 DATA 6,173,132,2,208,3,238,248,6,1
73,254,6,240,148,164,203,132,205,164,204
1,32,206,201,2,144
31250 DATA 20,240,27,201,3,240,37,165,20
5,24,105,40,133,205,144,38,230,206,76,17
9,152,230,205,208,29
31260 DATA 230,206,76,179,152,165,205,96
233,40,133,205,176,15,198,206,76,179,15
2,198,205,165,205,201,255
31270 DATA 208,2,198,206,162,0,161,205,2
40,33,142,254,6,201,64,240,40,205,251,6,
240,50,205,250,6
31280 DATA 240,61,201,206,240,32,201,207
240,25,169,1,141,249,6,76,6,152,129,203
169,77,129,205,165
31290 DATA 205,133,203,165,206,133,204,7
5,6,152,230,244,6,238,244,6,206,255,6,76
6,152,206,251,6
31300 DATA 173,251,6,201,193,208,19,206
247,6,76,20,153,238,250,6,173,250,6,201,
75,205,3,206,247
31310 DATA 6,169,0,129,205,169,2,141,249
6,76,6,152,206,240,6,173,240,6,201,255,
208,3,206,241
31320 DATA 6,173,241,6,208,11,173,240,6,
201,49,208,4,238,242,6,96,162,3,262,222,
81,146,189,81
31330 DATA 146,201,16,208,13,236,243,6,2
08,237,169,0,157,81,146,236,243,6,201,15
208,225,169,25,157

```

```

31010 DATA 60,12,12,12,12,12,63,0,63,3,3
63,48,46,63,0
31020 DATA 63,51,3,15,3,51,63,0,51,51,51
51,63,3,3,0
31030 DATA 63,48,48,63,3,63,0,63,48,48
63,51,51,63,0
31040 DATA 63,3,3,3,3,3,0,63,51,51,63,
51,51,63,0
31050 DATA 63,51,51,63,3,63,0,42,2,2,4
2,42,32,42,0
31060 DATA 42,34,2,10,2,34,42,0,60,215,8
255,235,235,235,235,255
31070 DATA 72,138,72,8,216,173,239,6,141
206,206,246,6,208,25,173,238,6,141,2
60,173,236,6,238,237,6,174,237
31080 DATA 6,224,8,176,17,24,105,2,141,2
34,224,14,208,11,162,0,142
31090 DATA 237,6,24,105,14,76,38,6,56,23
24,76,38,6,-1
31100 DATA 216,173,255,6,208,3,76,98,228
76,247,6,208,6,141,255,6,76,6,152,174,
206,240,6
31110 DATA 202,32,0,154,173,244,6,208,22
73,242,6,208,13,206,252,6,208,8,169,1
141,252,6,32

```

```

31340 DATA 81,146,76,63,153,-1
31350 DATA 189,164,6,133,205,189,166,6,1
33,206,222,176,6,240,31,188,176,6,32,119
154,208,23,169,0
31360 DATA 168,145,205,169,207,145,207,1
65,207,157,164,6,165,208,157,162,6,202,1
6,211,36,173,10,210,41
31370 DATA 15,105,7,157,178,6,169,0,141,
166,6,141,182,6,141,183,6,141,184,6,141,
166,6,173,10
31380 DATA 210,41,3,168,185,182,6,208,24
3,140,187,6,169,1,153,182,6,32,119,154,2
08,3,173,187,6
31390 DATA 157,176,6,76,23,154,239,186,6
173,186,6,201,4,240,162,76,73,154,32,17
5,154,185,172,6
31400 DATA 208,33,165,207,24,121,168,6,1
33,207,144,2,230,208,168,0,177,207,168,1
92,77,208,10,104,184
31410 DATA 169,2,141,244,6,206,255,6,152
96,165,207,56,249,168,6,133,207,176,255
158,208,76,139,154
31420 DATA 165,205,133,207,165,206,133,2
08,96,-1

```



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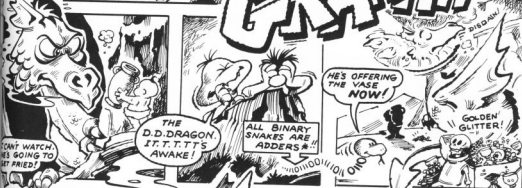
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Software Club



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IS HELPING OUT WITH A
GAME!

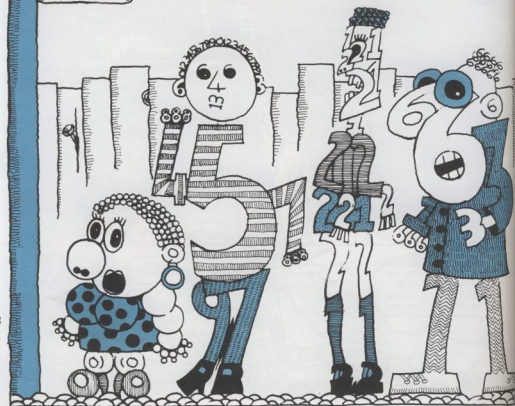
GRAAHX!



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MARCUS AND THE MICRO

BUS
STOP



Illustrations: Dave McTaggart

Part 1: Enter the Bug

Marcus wasn't very interested in his ~~father's~~ ~~computer~~ ~~programs~~. He loved the games, of course, his favourite being *Berzerk* — shooting all the headless androids.

One morning, Marcus was playing this. He had just walked into an electrified wall.

"HA HA" said the computer, "WE GOT YOU NOW, GAME OVER." One of the androids walked over and replaced Marcus's score with zeroes.

"YOUR SCORE WAS NOUGHT." Marcus could contain himself no longer.

"CHEAT", he typed.

"WHO ARE YOU CALLING A CHEAT?"

"RUN", answered Marcus, to get a new game.

"YOU'LL BE LUCKY." The screen suddenly showed green lettering.

"THERE'S A BUG IN THIS MACHINE."

Marcus knew that a bug was a mistake.

"WHERE?" he typed.

"COME AND FIND ME," said the voice synthesizer.



"I SUGGEST YOU DO THAT," displayed the green letters.

"I DARE YOU", the synthesizer continued, "PICK UP THE JOYSTICK." Marcus did so and moved it forward. A line moved up the screen.

"Welcome. I am the Analogue to digital converter. I turn electricity amounts into numbers and back again," said a voice happily, "Please step beyond, but be careful as you cross the buffer."

Marcus stepped beyond and found himself in front of a sign saying 170 Port. However, between him and the waterfront was a six-lane highway. There were other doors similar to the one he had entered through, named things like R.G.B., Out, Keyboard In, Disc and Audio Out. Marcus started forward across the road but jumped back as something zoomed in front of him.

"Get yourself killed like that," said a voice.

"Eh?" Marcus looked around.

"Down 'ere," it said. Marcus looked down. On the floor was a large frog.

"Are you a bug?" asked Marcus.

"Don't be a fool," snapped the offended frog. "Follow me, quickly!"

He leapt into the road. Marcus followed, dodging the traffic.

"Now what?" asked Marcus.

"Just hop on a bus, but watch out for the snake!" The frog cried, and hopped onto a log which was floating down the river.

Marcus heard a soft hiss. He turned to see a snake-like queue of people by a bus stop.

"Hello," he said to a tall man made of numbers who stood at the end.

"1306," grinned the man.

"Pardon?" asked Marcus.

"1306," repeated the man cheerfully.

"12," said a woman of 1s and 2s.

"O," giggled a rather fat little girl as the bus came in sight. A sign on the front proclaimed "Data Bus. RAM 02AF via CPU". The line filed on, each repeating one word or number. Marcus followed.

"Er excuse me," Marcus said to the driver. There was no reply so he sat down. The bus drove first into a large city, then went round a roundabout and into a dark tunnel. Bats squeaked, toads leapt in front of them.

"O", shrieked the little girl.

"GAME OVER," said someone happily.

"Whooooo," said a ghost.

Rats scurried along the top of the bus and things clanked.

The bus stopped, Marcus nervously followed the people out. They stood in a large labyrinth. The entire floorspace was covered in boxes with names on them, such as XVECT, YVECT, XOTTO, YSHOT. Marcus's travelling companions each climbed into a box, pushing someone else out. "Chicken," grumbled a person who'd been usurped, whilst a "Lucky" crowed over him. The evictees all walked fearfully towards a small dark opening. As they entered, there were delighted munching and gulping noises with the odd burp interspersed. Marcus crept closer and peered in. Inside was a large yellow head with a monstrous pair of jaws.

"Come in!" called the head, licking its lips.

"Er, I'd rather not," said Marcus.

The head laughed. "Who are you?" it roared.

"Well, er, I'm Marcus."

"What?"

"I'm a boy."

"Oh," said the head pleasantly,

"Visitors. Don't get them here very often."

"I'm not surprised," muttered Marcus.

"Good heavens, I don't eat people, old boy. That's just old data."

"What?"

"Well you see, I'm garbage collecting. It's my job, not that I don't partake of a little number-crunching, mind you, but my main purpose is to dispose of old and unwanted information."

"I see," said the relieved Marcus.

"Don't go down there," pointed the head with its tongue at where Marcus was starting to go. "That's ghosted Eprom. Take this door to the interpreters."

"Thanks," said Marcus, "Bye."

"Thanks for the visit," shouted the head and departed.

Marcus entered the door. The room beyond was incredibly long and thin. A line of men sat from one end to the other. Marcus approached the end man. "Hello," he said.

The man whispered to his next-door neighbour, who in turn whispered to his and so on down the line. A clerk at the end wrote something on a slip of paper and posted it through a letter box. Seconds later he took an answer from it.

He told the man at his end and the message was whispered back up the line.

"SYNTAX ERROR" announced the man.

"Pardon?" said Marcus.

The message went down the line and back.

"SYNTAX ERROR" repeated the man.

Marcus had an idea.

"PRINT HELLO" he said.

After the round trip the man said "HELLO".

(Interlude in Reality)

Marcus's mother walked into the computer room. "Marcus!" she called. He was nowhere to be seen. She turned to the computer, typed CLS: PRINT "DINNER IS READY", and left.

A boy walked into the room. He handed a telegram to the man and left.

Whisperers whispered, the clerk wrote, and whisperers whispered again.

"DINNER IS READY" said the man.

"Oh thanks," said Marcus.

"SYNTAX ERROR" announced the man, after some discussion. Marcus left the room by another door. He came to a large square room filled with tables which had numbers scratched on them. A short fat man stood up from the armchair he had been sitting in.

"Hi," he said, "I'm the Base Converter and these are my tables."

"Hello, I'm Marcus," said Marcus, "What are your tables for?"

"Base conversion, of course!"

"What's that?"



"Well, you work in base ten, don't you? But the computer works in base two, so I have to convert one into the other."

"But what is a base?" burst out Marcus.

"Think of it this way. How many numbers before ten?"

"Nine," said Marcus. "But how about? There are ten single digit numbers before we get to two digits, but if we were in base two . . ." here the Base Converter got up on a table and indicated it, "10 would be equal to two because there would be only two single digit numbers before it." Marcus wondered if he could live to be a thousand by visiting base two.

"Why can't computers use base ten?"

"They can't, very stupid machines you know. Just think, without me you would never be able to communicate with the system. Marcus! Don't lean on the Octal, you'll smudge it."

"Sorry," said Marcus.

"Of course, as soon as someone invents a machine that uses values instead of numbers, I'm out of a job. Back to bases, though!" He jumped on another table.

"Things get even more complicated with (base sixteen), you have to use letters for single digit numbers, so ten becomes A and twelve becomes C. See?"

Marcus gulped. "Sort of."

"Anything else?" asked the Base Converter.

"No thank you," replied Marcus.

"Oh well," sighed the Converter. "Bye. If you go that way, you'll find the Compiler. It's faster than the Interpreter."

"Bye," said Marcus and exited.

He found himself on a pyramid of yellow boxes.

"What are you doing here?" asked a voice.

Marcus turned to find himself looking at a pair of eyes, a long snout and two legs, with very little to hold them together.

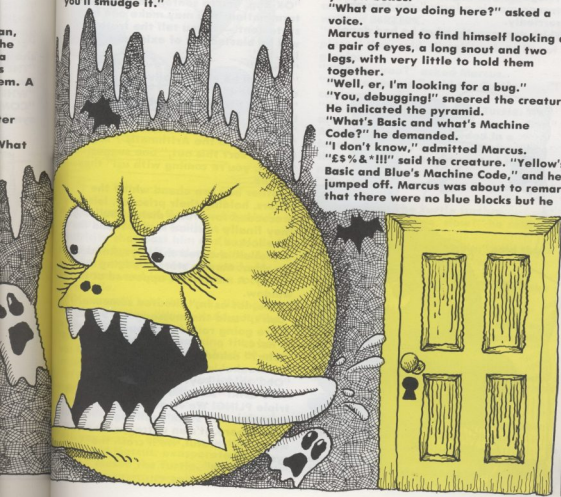
"Well, er, I'm looking for a bug."

"You, debugging!" sneered the creature. He indicated the pyramid.

"What's Basic and what's Machine Code?" he demanded.

"I don't know," admitted Marcus.

"£\$%&*!!!" said the creature. "Yellow's Basic and Blue's Machine Code," and he jumped off. Marcus was about to remark that there were no blue blocks but he



saw that, as the creature jumped down, the blocks he landed on turned blue. Marcus started to jump down after him. When he reached the bottom he found the creature arguing with a truck driver. As soon as he saw Marcus, he let out shrieks of discontent and jumped onto a spinning disc which gently rose up towards the top of the pyramid. The truck driver grinned.

"So you're the programmer who can't program to save his life?"

"Yes," said Marcus, "who are you?"

"I'm the Loader, got to shift all these."

He indicated the pyramid. "Give us a hand and you can 'ave a lift."

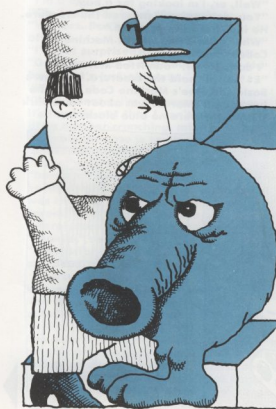
"OK" said Marcus and climbed in.

"Oh! Where is that wretched child?" exclaimed the wretched child's mother.

"Marcus! Dinner's getting cold."

"I hope he hasn't gone off with a strange man in a lorry," she thought worriedly.

Which was exactly what he had done.



Part 2: The Bug Goes Berzerk

Marcus thanked the loader for the lift and started walking towards the city centre. Suddenly he was grabbed from behind. He saw a ring of the telegram boys encircling him.

"Who is he?" asked one.

"He's a spy. I saw him peeking at the interpreter."

"No, he's a bug. He was trying to mess old Bert up. Let's debug him."

"Delete him!"

"Poke him out of existence!" they called excitedly.

"NO!" shrieked Marcus.

"Tell Lisa to take the Rat to the Basket," added some thoughtful soul.

"OK Bug, you're sentenced to immediate termination. You may make one last statement — if you tell the truth you will be blasted out of existence, if you lie . . ."

"What?"

"You will be nibbled alive by centipedes!"

"This isn't true," moaned Marcus to himself.

"CHEAT!" yelled the boys.

"Take him to the Arithmetic / Logic Unit, to sort this out," one suggested.

"Right, you're coming with us!" they agreed.

Another boy ran ahead whilst the others, holding their prisoner, leisurely proceeded towards a distant building. They finally reached it, but found the door locked.

"Hell!" shouted the boys, knocking at the door. Marcus started edging away slowly. A messenger appeared at the window.

"Here, let us in," shouted someone.

"Can't," said the messenger, "Stuck. We're going round and round in circles in here."

"Why?" asked someone.

"Unbreakable paradox, you fool!"

"Oh," said a boy.

"Yes OH!!!!" said the messenger, "With triple PLING! We've got infinite recursion. The stack's spilling everywhere. It's an untrappable error. If we're not careful, we'll crash the system!"

"What now?"

"Get rid of the bug. QUICK!"



Marcus turned and fled, the boys in hot pursuit. Suddenly a red bolt of electricity shot past him and exploded. Marcus dodged left and was passed by a blue bolt, seconds later. He made for a blue stream and leaped onto a rock in the middle.

"Oi, scram!" said the rock, lifting itself out of the water, "How would you like me to sink?"

"Well," said Marcus, realising that he was in fact standing on the back of a large turtle, "not really."

"I'm not here," said the Turtle, "to be your stepping stone. What's wrong with your wings?"

"But I haven't any wings," complained Marcus.

"Are you sure?" asked the Turtle.

"Yes!" said Marcus, exasperated.

"Hmm," mused the Turtle. "sorry. I thought you were somebody else."

He obligingly swam to the shore and let Marcus climb off. He then crawled onto the bank.

"Who did you think I was?" asked Marcus.

"No one important," said the Turtle.

"Oh here they are. Push off!"

A number of bright translucent creatures about 20 centimetres long fluttered around on tiny scintillating wings.

"Hello dear Turtle, and who is this?" they called out shrilly.

"Not sulking I hope, dear Turtle," one said playfully. "Now who is your charming friend?"

"Nothing to do with you," said the Turtle.

"Look!" said Marcus. "What's that?" He pointed to a hole, rather like a door, in the air from which the strange creatures had come. Above it was written **BERZERK**.

"Oh don't go in there. Nasty, violent place," they said, dissolving into fits of giggles.

"Who are you?" asked Marcus.

"They're sprites," said the Turtle contemptuously.

"Oh don't be jealous, dear Turtle. We are only here to brighten up your life." At this the sprites exploded in a fabulous display of pyrotechnics and then imploded. They repeated this a number of times.

"We can add some colour to your cold, slow world."

This enraged the Turtle further.

"What do you mean, slow?" he said coldly.

"Of course not, dear Turtle," said the sprites, looking shocked, "But we only meant . . ."

"Forget what you meant!" growled the Turtle.

"Hey!" said Marcus. "Can we go in?"

"If you want to, but I have to draw out silly walls instead of sensible pictures," muttered the Turtle.

"We turn into lovely shapes and coloured lights," giggled the sprites.

"And we play at being big, bad androids and shoot each other in a display of explosions."

Marcus had already reached the door. They all entered but the Sprites fluttered away and turned into androids. The Turtle dashed round leaving electrified walls behind and finished by sealing the door. The

androids marched on Marcus.
"Shoot them," said the Turtle.
"What with?" asked Marcus.
"Haven't you got a blaster?" asked the Turtle.

"No!" said Marcus.
One of the androids shot an electricity bolt at them which they both dodged.
"You try and lead them into walls. I'll draw some more," the Turtle said and dashed off. Marcus ducked another bolt and darted between two androids. He turned a corner and ahead saw the Turtle drawing extra walls. An android walked into a wall and exploded. The sprite came and hovered above him.
"What fun," it laughed.

"If you like it," said Marcus sourly.

He was beginning to feel like the Turtle and was not sure he could trust someone who had just tried to shoot him.

"Well, my own fault I s'pose. Bit clumsy that, walking into the hall. I say, do you reckon Turtle's playing fair? Oh, I's just been shot by 6. Bad luck, Number 1." The ever increasing number of sprites about his head chattered continuously. Marcus noticed that a large smiling ball was hovering over a wall. It slowly flew towards him. He turned and just stopped himself running into a wall. He could back away no further. Evil Otto hung there a bent and decrepit old man who reminded Marcus of an insect dressed in an old black gown. The man laughed evilly.

"H H Hello," said Marcus.

The man persisted in malign giggling.

"Listen —" growled the Turtle.

The man did not stop his fiendish cackle.

"Hey . . ." said a sprite nervously.

The man's face filled with anger. He

poked the sprite firmly on the chest.

It gurgled and disappeared. The rest of the sprites turned invisible.

"Hmm" muttered the man, pulling out a black book.

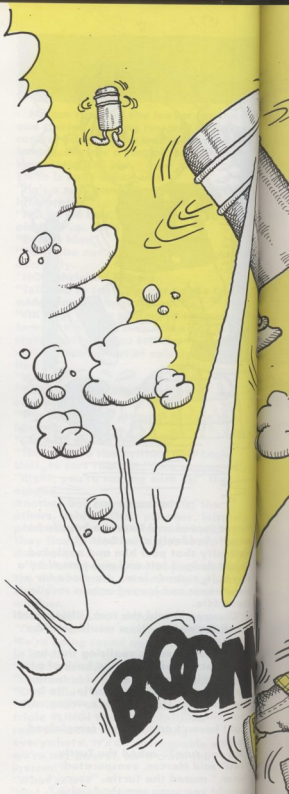
"Don't let him peek at our address!" came a voice from mid-air. Marcus moved forward but he was too late. The man pointed at nothing and there was another pitiful gurgle.

"Stop it!" shouted Marcus.

"Stop it?" sneered the man. "Why, young man? I see no reason why I should. You have no authority over me."

"Are you a bug?" asked Marcus. The Bug beamed at him.

"Of course, old boy. Marvellous





deduction," he answered pleasantly. "How do I get rid of it?" Marcus asked the Turtle.

"Find out what it's trying," it hissed.

"I'll tell you what I'm trying!" shouted the Bug.

"What please?" asked Marcus.

"Look!" it yelled and opened a door.

Suddenly, something coloured and flashing zoomed out of it.

"Mutant bytes!" exclaimed the Turtle.

"Yes. Straight through the 8-way connector pins. Wham!"

"But the processors will fight!"

"Yup. And we'll win. An end to parallel processing. Early retirement for the CPU."

"The sooner this gets debugged the better," said the Turtle.

There was a smashing crunch and Marcus found himself alone with the Bug in a vast empty white room.

"What . . . what happened?" asked Marcus. The Bug was furious.

"Someone's crashed the system," it yelled, jumping up and down. "We're disconnected."

"How do we get out?" asked Marcus.

"We can't, until we get reselected. Unless someone has taken the cartridge out. Then we're really stuck."

EPILOGUE

"Marcus isn't home yet, is he?" asked Marcus's mother.

"No," said his father.

"Where can he have got to?"

"I don't know. Has this computer been on all day?"

"Oh, I don't know. Marcus was playing with it. Shouldn't we go and find him?"

"Mm. This'll get hot, you know. You must tell him to turn it off when he's not using it." He promptly did so, and put the Berzerk cartridge back alongside Pac-Man and Q*bert.


It was dark. The Bug sat dejectedly. "All those mutant bytes gone kerblam. It'll take ages to redo all that."

"How am I to get out?" moaned Marcus.

"No question of that now, you'll have to wait until the cartridge is used again. Then get on to the screen. Your friend the Turtle should show you how to do that."

"So I just have to wait until Dad plays Berzerk again?" said Marcus, much cheered, and he prepared for a few days' wait.

THE END



As the captain of a galactic cargo ship competing in the competitive world of space salvage, you must use your skill and cunning to retrieve junk metal floating in orbit around abandoned planets.

You yourself remain onboard the main ship which orbits a planet known as the graveyard because of its fluctuating gravitational pull which can pluck a space craft off its course and bring it crashing down on the planet's surface. Then, using your highly sophisticated robot salvage drone, controlled remotely by you, collect the crashed ships from the planet's surface.

Great skill is required to manoeuvre the craft safely and decide how to use your fuel most efficiently. No attempt should be made to land without use of the landing gear.

If you manage to land in the valley, your drone will be refuelled and you will gain 5,000 points.

On completion of your salvage run, move the robot drone to the top of the screen and press SPACE. This will return the robot to your mother ship.

SALVAGE

BY MARK MANNS

[illegible]

SC = score
VEL = velocity
FU = fuel
Y% = vertical movement
X% = horizontal movement
U = landscape
LAT = detect salvage

```

652 NEXTM:NEXTL:POKE36875,B:POKE36878,B
700 PRINT"13" POKE36869,255:POKE36879,255
701 PRINT"14" POKE36875,B:POKE36878,B
702 PRINT"15"
703 PRINT"16" WAS THE CAPTAIN OF A"
704 PRINT"17" SALVAGE SHIP YOU
TRAVEL"
705 PRINT"18" AROUND THE UNIVERSE"
706 PRINT"19" COLLECTING SALVAGE."
707 PRINT"20" YOU CONTROL THE ROBOT"
708 PRINT"21" RETRIEVAL POD FROM THE"
709 PRINT"22" MAIN SHIP IN ORBIT."
710 PRINT"23" YOU MUST USE YOUR
SKILL"
711 PRINT"24" TO RETRIEVE AS MUCH"
712 PRINT"25" SALVAGE AS POSSIBLE."
713 PRINT"26" . . . . . PRESS A KEY. . .
. . .
716 GETV$:IFY$="" THEN 716
720 PRINT"1"
721 PRINT"2" CONTROL 5000000000
722 PRINT"3" DEF
JLK
723 PRINT"4" SPR
725 PRINT"5" LANDING GEAR DOWN..Z"
726 PRINT"6" LANDING GEAR UP....M"
727 PRINT"7" MAGNET DOWN.....G"
728 PRINT"8" MAGNET UP.....G"
729 PRINT"9" JOYSTICK UP --THRUST"
730 PRINT"10" JOYSTICK LEFT -LEFT"
731 PRINT"11" JOYSTICK RIGHT-RIGHT"
732 PRINT"12" JOYSTICK EXIT GAME"
733 PRINT"13" F3 --RETURN TO SHIP"
734 PRINT"14" SPACE --PRESS A KEY
735 PRINT"15"
740 GETV$:IFY$="" THEN 740
750 PRINT"1"
751 PRINT"2" SCORING"
752 PRINT"3"
753 PRINT"4" .....100 PTS"
754 PRINT"5" .....50 PTS"
755 PRINT"6" .....10 PTS"
756 PRINT"7" .....5 PTS"
757 PRINT"8" .....1000 PTS + FUEL"
758 PRINT"9"
FOR=1 TO 5000:NEXTI
770 PRINT"1"
771 PRINT"2"
772 PRINT"3" POD
773 PRINT"4" SPECIFICATIONS"
774 PRINT"5"
775 PRINT"6" MAXIMUM THRUST VELOCITY"
776 PRINT"7" -28"
777 PRINT"8" POD ACCELERATION DUE"
778 PRINT"9" TO GRAVITY MUST NOT"
779 PRINT"10" EXCEED 30"

```


PUNTING

OCTOPOID ATTACK

This mischievous rather than hostile visitor from a spiral galaxy somewhere in the vicinity of Andromeda enjoys nothing more than setting a civilization on its heels and enjoying the consequences.

Just to put a galactic spanner in your own works, Octopoid has thoroughly jumbled up the letters in eight of this year's video and computer titles and a pretty messy program will result unless you can re-arrange the letters of each and find the correct name.

Can you sort out the anagrams quickly enough to speed him on his way before he starts rearranging your machine's memory gap?

Yes, Earthling, you may well tremble in your wellies. The aliens are back!

This time, though, it is not swiftness of key bashing which will save your planet, but strength of brain power.

As the aliens hover above Earth, you have control of the one laser left intact, which may, possibly, have the power to explode the frightful beings before they land and turn us into slaves. But your supply of ammunition is limited.

The number in each box shows how many shots remain to be fired from that base.

Also, the laser moves in a curious way, its blasting to perform. It can travel right or left a distance equal to the number of shots left in the base on which it is standing at the time the move starts.

Should the distance to be moved take it to the end of the firing range, then it will bounce off that end and continue in the opposite direction until the move is completed.

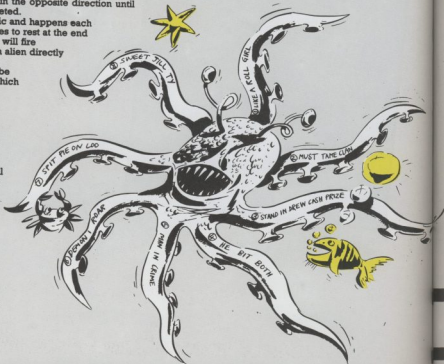
Firing is automatic and happens each time the laser comes to rest at the end of a move — and it will fire whether there is an alien directly above it or not.

Should the laser be moved to a base which has only one shot left then, after that shot is fired, the value of the base becomes zero and the laser can make no further move.

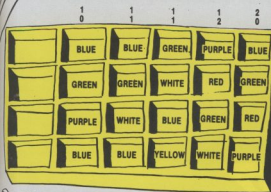
If this happens where there are still aliens waiting to be zapped, you have failed in your task and an appropriate fate will befall the planet you were raised on.

If you can kill all the aliens, then the Earth is saved and the flags of many nations will be spread over the sky in your honour.

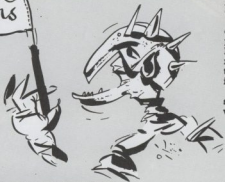
0	2	0	2	2
2	1	1	0	1
BLUE	GREEN	BLUE	GREEN	WHITE
YELLOW	WHITE	PURPLE	PURPLE	YELLOW
RED	RED	YELLOW	BLUE	BLUE
PURPLE	YELLOW	YELLOW	YELLOW	RED



THE MASTER OF MYNDE



Booteans

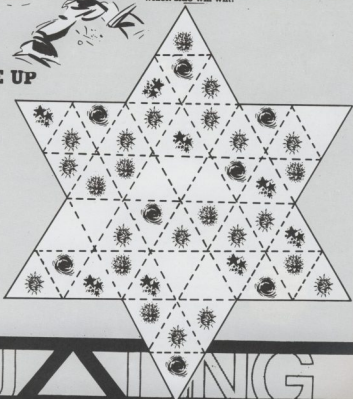


COSMIC CARVE UP

Peace has struck the Empire and, provided the Empire doesn't strike back, it may hold. As long, that is, as the eight ruling lords can carve up their slab of the Universe to the satisfaction of one and all.

Being jealous guardians of their own position, each demands an equal sized share of the interstellar cake which can only be carved along the dotted lines of space warp.

Furthermore, each lord insists that, in his portion, there must reside two galaxies, one pulsar, one quasar and one black hole. Can you work out where the lines should be drawn to achieve eternal tranquility?



It may well only be on Earth that Invicta's classic game, Master Mind, is played for fun with plastic bags.

On Mynde, at least, it serves the far more important task of settling all potential wars before any blood is spilt. The two warring factions set up a force of four units identified by colour.

Each colour is then assigned a power, by random means, and in the latest dispute the power order is Red, Green, Blue, Yellow, White, Purple.

This means that a Red force defeats any colour opposing it — except another Red, where a tie is the result.

Green is defeated by Red but defeats nothing else in the line and so on down to Purple, the weakest, which can do little except hope to be matched against another Purple.

After a highly complicated process of guessing and manoeuvring, the hidden forces are revealed and the consequences worked out. The two pegs facing each other are compared and the lower powered one is removed. The side having most pegs left when all four pairs have been dealt with is the winner of that contest.

Unfortunately, you have chosen to call at an ill-judged moment and have no choice but to join one side or the other.

You have had several guesses as to the line-up of each army and the results are shown in the picture. The top number above a guess shows how many of your choices are exactly right — the right colour in the right spot. The lower number tells you how many are the right colour but placed in the wrong spot.

Can you work out how each force is laid out and so decide who will wipe out what and therefore which side will win?

PUNTING

RUNNING THE PROGRAM

The menu offers you three choices: a new invasion force, a repeat of the last invasion force or a good night's sleep.

A new invasion force is generated by random factors — there may be anything from 0 to four aliens in any vertical line and the number of shots in each locker can vary from one more than the number of aliens to four more.

Thus there are 20 different ways in which each column

```

370C1=0
1800IN:INVERT(5),LAST(6),45(6,3)
1900REPEAT
2000GOSUB PROMenu
2100IF choice=51 THEN PROCend=END
220 OR ERROR MODE 7:PROCend=END
230MODE2
240V0US
250PROCInit
260PROCMenu
270IF choice=51 THEN MODE 4: PROCend=END
280IF choice=49 THEN PROCstart ELSE PROClast

```

```

660FOR XL=80 TO 500 STEP 128:XL=XL-32/128
690 IF MOD(3)=1 THEN GOTO,END(6): MOVE XL,480:PRINTCHAR
:MOVE XL,66:PRINTCHAR(24):INVERT(XL):INVERT(XL+1)
700IF MOD(3)=1 THEN GOTO,END(6): MOVE XL,480:PRINTCHAR
:MOVE XL,568:PRINTCHAR(24):INVERT(XL):INVERT(XL+1)
710IF MOD(3)=1 THEN GOTO,END(6):MOVE XL,720:PRINTCHAR
:MOVE XL,608:PRINTCHAR(24):INVERT(XL):INVERT(XL+1)
720IF MOD(3)=1 THEN GOTO,END(6):MOVE XL,840:PRINTCHAR
:MOVE XL,608:PRINTCHAR(24):INVERT(XL):INVERT(XL+1)
730NEXT

```

```

740FOR XL=0 TO 6:alien=alien+INVERT(XL):GOTO,XL+1:MOVE
(128*XL)+32,160:INVERT(XL):INVERT(XL)+MOD(4):PRINTCHAR
:INVERT(XL):NEXT

```

```

750PROCscore
760ENDPROC
770DEFPROCbegin
780V0US4:COLORS:FOR x=1 TO 15:PRINT " ":PRINTIN(80),x,160
790REPEAT:LG=GET:UNTIL LG=64 AND LG<128:LG=LG-64:END
800CLS
810COLORS:FOR x=1 TO 15:PRINT " ":PRINTIN(80),x,160
820COLORS:V0US1,1,5:PRINTscore:V0US1,2,16:PRINTchar
830V0US
840GOTO,1:MOVE LG,280:PRINTCHAR(24)
850 ENDPROC
860DEFPROCscore
870V0US
880REPORT:PRINTIN
890END
900ENDPROC
910DEFPROCfire
920Dehot=shots+1
930XL=280
940REPEAT

```

```

950 XL=XL+8:GOTO,END(7)
960GOTO,1-15,(XL-280)/6,1:SOURCE,15,(XL-272)/4,1
970PLOT(64,1)+24,XL:PLOT(64,1)+32,XL
980PLOT(71,1)+24,XL-8:PLOT(71,1)+32,XL-8
990PLOT(78,1)+24,XL-16:PLOT(78,1)+32,XL-16
1000PLOT(85,1)+24,XL-24:PLOT(85,1)+32,XL
1010IF POINT(1)+24,XL-32,XL-8 THEN score=score+1
:alien=alien+1:PROCINVERT(XL,XL-8)
1020INVERT(XL-32)/128
1030GOTO,0:MOVE LG,160:PRINTIN(XL)
1040INVERT(XL):INVERT(XL)+1
1050GOTO,XL+1:MOVE LG,160:PRINTIN(XL)
1060ENDPROC
1070DEFPROCshoot(CX,LY)
1080DEL=(LY-100)/-4
1090aa=240+(2*LY):aa=241+(2*LY)
1100FOR x=1 TO 10
1110GOTO,END(7):MOVE XL,480:(120*XL):PRINTCHAR(aa)
1120INVERT(XL),448:(120*XL):PRINTCHAR(ab)
1130GOTO,END(7)-15,20,1
1140NEXT
1150GOTO,0:MOVE XL,480:(120*XL):PRINTCHAR(aa)
1160INVERT(XL),448:(120*XL):PRINTCHAR(ab)
1170ENDPROC
1180DEFPROCpause(T)
1190IF INVERT(XL)=TIME
1200ENDPAT:UNTIL TIME<=TIME+T
1210ENDPROC
1220DEFPROCmove
1230PLOT(15)+GET:UNTIL NL=135 AND NL<136
1240COUNT=COUNT+1:INVERT(XL)
1250IF NL=136 THEN INVERT(XL)=INVERT(XL)
1270REPEAT
1280PLOT(15)+32 THEN INVERT(XL)
1290IF NL=800 THEN INVERT(XL)=8
1300FOR go=0 TO 1
1310GOTO,0,(go)MOD 2:MOVE XL,280:PRINTCHAR(24)
1320IF (go)MOD 1=0 THEN LG=LG+INVERT(XL)
1330NEXT
1340UNTIL=unit-1

```

can be set up and with seven columns that is, umm ... 1,280,000,000 different invasions for you to tackle!

Which ought to keep you occupied for more than a repeat of *Dallas* or two.

The second option permits you to have another try at the last set-up. If you failed, you can try to find a better line of attack. If you succeeded, you may care to try again and improve your scoring by reducing the number of shots needed to wipe out the invading force.

If the family and friends are anxious to have a go, then this option allows each member of the group to try the same situation and you can see who comes off best as a super-hero by achieving the most aliens killed off with the fewest shots being fired.

In some of the situations which arise by the randomness of the selection, it might be that killing off all the aliens is impossible.

To make a start, hit the letter A to G of your choice to position the laser for its first shot.

From then on, enter each choice of move by hitting the left cursor key or the right cursor key. And may Einstein speed your choosing!

```

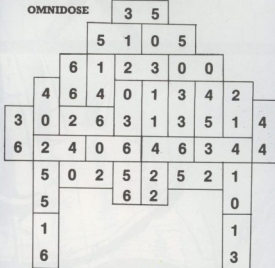
290PROCbegin
300PROCfire
310PROCscore
320REPEAT
330PROCmove
340PROCfire
350PROCscore
360UNTIL INVERT(XL)=0 OR alien=0
370IF alien=0 THEN PROCend=END ELSE PROCmove
380UNTIL FALSE
390DEFPROCInit
400FX=1
410IF 0=000:alien=0:shots=0:score=0
420AS="ARCPOV":lg="SCORE MATTS"
430ES="CHOOSE START"
440V0US2,240,128,195,98,38,36,60,189,189
450V0US2,247,189,255,129,169,179,189,129,255
460V0US2,247,8,28,62,177,127,62,42,119
470V0US2,247,54,62,62,34,34,34,34,238
480V0US2,244,129,199,68,103,49,17,31,21
490V0US2,245,123,94,210,158,146,18,50,99
500V0US2,246,255,219,255,231,149,149,149,149
510V0US2,247,149,149,149,149,149,149,149,149
520V0US2,248,24,24,24,24,60,60,255,255
530V0US2,250,203,177,66,178,89,66,173,211
540V0US4,0,6,912,1023
550V0US2,16,31,19,0
560ENDPROC
570DEFPROCscore
580GOTO,0,3
590 FOR XL=0 TO 768 STEP 128
600H0V0US,96:DRAM XL=128,96:DRAMXL=128,224:
:DRAMXL,724:DRAMXL,96
610NEXT
620GOTO,2:FORXL=1 TO 7
630H0V0US(128*(XL-1)+32,32:PRINTIN(80),XL,1)
640NEXT
650ENDPROC
660DEFPROCstart
670FORXL=0 TO 6:INVERT(XL)=0:NEXT

```


[illegible]

SOLUTIONS

OMNIDOSE



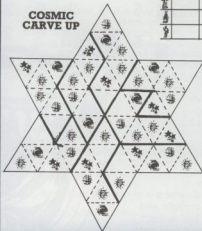
MASTER OF MYNDE

Green	tied	Green
White	←	Green
Blue	←	Red
Red	→	White

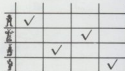
Centaurus	Booteans
<p>1. α Centauri</p> <p>2. β Centauri</p> <p>3. γ Centauri</p> <p>4. δ Centauri</p> <p>5. ϵ Centauri</p> <p>6. ζ Centauri</p> <p>7. η Centauri</p> <p>8. θ Centauri</p> <p>9. ι Centauri</p> <p>10. κ Centauri</p> <p>11. λ Centauri</p> <p>12. μ Centauri</p> <p>13. ν Centauri</p> <p>14. ξ Centauri</p> <p>15. \o Centauri</p> <p>16. π Centauri</p> <p>17. ρ Centauri</p> <p>18. σ Centauri</p> <p>19. τ Centauri</p> <p>20. υ Centauri</p> <p>21. ϕ Centauri</p> <p>22. χ Centauri</p> <p>23. ψ Centauri</p> <p>24. ω Centauri</p>	<p>1. α Bootes</p> <p>2. β Bootes</p> <p>3. γ Bootes</p> <p>4. δ Bootes</p> <p>5. ϵ Bootes</p> <p>6. ζ Bootes</p> <p>7. η Bootes</p> <p>8. θ Bootes</p> <p>9. ι Bootes</p> <p>10. κ Bootes</p> <p>11. λ Bootes</p> <p>12. μ Bootes</p> <p>13. ν Bootes</p> <p>14. ξ Bootes</p> <p>15. \o Bootes</p> <p>16. π Bootes</p> <p>17. ρ Bootes</p> <p>18. σ Bootes</p> <p>19. τ Bootes</p> <p>20. υ Bootes</p> <p>21. ϕ Bootes</p> <p>22. χ Bootes</p> <p>23. ψ Bootes</p> <p>24. ω Bootes</p>

Booteans win 2-1

COSMIC CARVE UP



ALIEN MAZE



OCTOPOID ATTACK

1. Killer Gorilla.
2. Mutant Camels.
3. Wizard and the Princess.
4. The Hobbit.
5. Manic Miner.
6. Moonraider.
7. Pole Position.
8. Jet Set Willy.

PUMPING

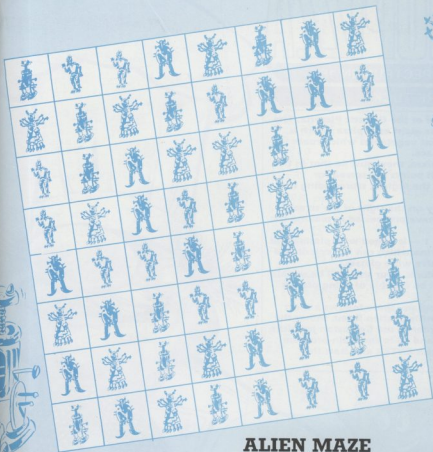
PULLING

OMNIDOSE

This fearsome figure from Mars had his face de-wrinkled when he mistook a car-wash for his wife's furry pet and tried to give it a cuddle. Which is a pity because he is due at a monster party tonight and wants to look his worst.

He has popped into an ugly parlour and asked for the lines to be re-drawn as they were. The harrassed

assistant doesn't know where to begin to work on a map like that. All she knows is that the layout of figures is made up from a complete set of dominoes and the lines must be placed to show the separate tiles. Can you fill in the lines in the picture for her and show her the only way the problem can be solved?



ALIEN MAZE

Your task, and by the way you only have a minute before this page self-destructs, is to find a path from the top of the square to the bottom.

Each cuddly alien figure has a meaning: up, down, right or left, which takes you to the next square. So if you can discover which face has which meaning, then you will be able to choose the correct square on the top line to start from and find your way through and out from under the bottom line.

But there is only one possible path. Can you mark it in time?



CONDENSATION STREET SOLUTIONS

So you've spotted all the differences in our *Condensation Street* puzzle have you? Want to know the answers? Well, here they are . . .

The door knob is missing, so is Hilda's paper, the ST. in the street sign, the buttons on Alf's coat and Bet's bangle.

If you spotted just one or two — well you just didn't look at the picture properly, did you? Go to the bottom of the class.

PUNLING

ASTROPIZZA

RUNS ON A ZX SPECTRUM IN 16K

BY MARK TUCK

You are the new chef of the Galactic Pizzeria. The house speciality is the giant astropizza which is made from the mutant vegetables which roam throughout outer space.

To make an astropizza, they must be shot in the right order, although points are scored for everything hit, with the highest scores going for hitting mushrooms.

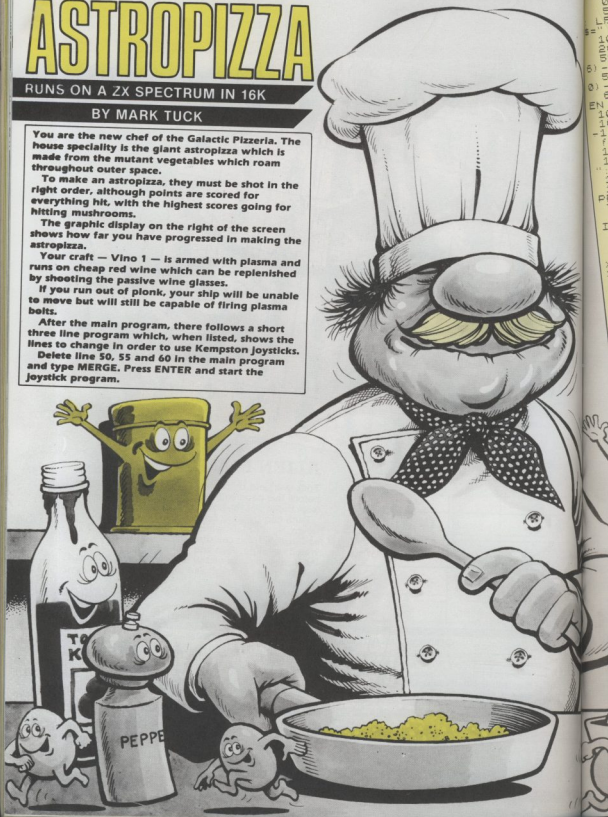
The graphic display on the right of the screen shows how far you have progressed in making the astropizza.

Your craft — Vino 1 — is armed with plasma and runs on cheap red wine which can be replenished by shooting the passive wine glasses.

If you run out of plonk, your ship will be unable to move but will still be capable of firing plasma bolts.

After the main program, there follows a short three line program which, when listed, shows the lines to change in order to use Kempston joysticks.

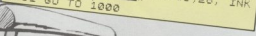
Delete line 50, 55 and 60 in the main program and type MERGE. Press ENTER and start the joystick program.



```

J0: " " AT INT K,J; INK 1; i=(i+2)
  AT INT k-1,J; INK 1; i=(i+2)
-13 AND i=5; i=i-2-1 (2 AND i=2)
-405 IF d>INT k AND c=j THEN GO
  TO 2000
-10 IF (y=INT k OR y+1=INT k) A
  ND x=j THEN GO TO 2500
5000 IF w<1 THEN LET w=0
5000 IF w=1 THEN LET w=0
5000 GO TO 20 THEN LET w=16
750 PRINT AT k0-1,J0: " " AT k0,
  J0
755 LET P=P+1; BORDER 2; PAUSE
  BORDER 1; PRINT #0; AT 1,7; PA
  USE 1; IF P=10 THEN GO TO 5000
000 LET k=1; LET J=INT (RAND*25)
003 IF s=0 THEN LET i=2; GO TO
  010
010 LET i=INT (RAND*5.5)+2
015 IF i=5 THEN LET k=1+INT (RN
  D)
200 GO TO 20
200 PRINT AT k,J; INK 1; "0"; AT
  k-1,J; INK 35; PRINT AT k,
  J; "0" AT k-1,J; " " AT d,c; " " L
  O IF i<5 AND i>7 THEN LET s
  =R 6; INK 0; s: GO TO 3000+(s
  +1)
0 IF i=7 THEN LET b=70+INT (R
  AND 5); AT k-1,J; b$ (1); PAUSE
  k,J; PRINT AT k,J; " "
ER 6; INK 1; s: GO TO 1000
IF i=5 THEN GO TO 1000
FOR g=1 TO 7: PRINT AT y,x;
  AT y,x+1; "R"; AT y+1,x
  .02 BEEP .02 y,x-1; "R";
  4: BEEP .02 g+6; NEXT g: BEEP
  IF t<6000 THEN LET t=t+1; P
  APER 1; t+3.28; INK 2; PAPER
  GO TO 1000
sa<L AND ch>sa THEN LET
  1; PRINT AT sa*3.28; INK 3
  GO TO 1000
pe<L AND sa>pe THEN LET
  3; PRINT AT pe*3.28; INK 4
  pe<L THEN PAUSE 70: GO T
  O 1000
ch<L AND t>ch THEN LET
  ER 2; PRINT AT 1+ch*3.28; INK
  GO TO 1000

```






```

90 BORDER 4: CLS
10 PRINT AT 4,11:"Well Done!!"
16,2:"You have completed the
er":AT 9,13:"BONUS":AT 11,13,
LASH 1,1:500:"": LET s=s+(1#5
15 PRINT AT 4,23: INK 5;"H":AT
23: INK 2;"G":AT 2,8:"0":AT 3
5: INK 4;"M":AT 4,8: PAPER 2:"
920 GO SUB 9060
925 PRINT AT 21,0: PAPER 4: INK
925:PRESS ANY KEY FOR THE NEXT Q
925:
930 PAUSE 0: IF 1=5 THEN GO TO
945)
940 GO TO 9005
9405 GO TO 9005
9400 LET W0=W: LET W=W+2+INT (RN
9401 IF W>=16 THEN LET W=16
9402 FOR f=W0 TO W: PRINT AT y+1
X: INK 2; PAPER 4; W$(INT f/2+1)
BEEP .01,f: NEXT f
9403 GO TO 1000
9400 FOR f=0 TO 5: BEEP .01,k: P
LOT INK 1;J0#8+4,167-k0#8: DRAW
INK 1;0,9-(140-k0)#8: NEXT f
9405 PLOT OVER 1;J0#8+4,167-k0#8
: DRAW OVER 1;0,9-(140-k0)#8)
9410 IF fc=1 AND k0#8 AND J0#8 T
HEN LET fc=0: PRINT AT d,c:""
GO TO 225
9415 IF J0#X0 THEN GO TO 2500
9420 GO TO 225
9400 BORDER 6: CLS
9410 IF pe=6 THEN PRINT AT 1,0:"
AMAZING! You've done a great job
"and are promoted to Master C
hef!": GO TO 6030
9415 IF p=10 THEN PRINT AT 1,2:"
You let too much food pass": GO
TO 6025
9420 PRINT AT 1,1:"You've writte
n off your craft"
9425 PRINT AT 3,4:"and you've be
en sacked!"
9430 IF s<t THEN PRINT AT 6,8:"Y
ou have beaten":AT 8,15-(LEN t$)
/2,t$:"s":AT 10,7:"HIGH SCORE 0
f t$: INPUT "Please enter name"
t$: LET t=s: GO TO 6040
9435 IF s<t THEN PRINT AT 7,9:"
You scored "s
9440 PRINT AT 15,7:"TOP SCORE:"
t$ by":AT 17,16-(LEN t$)/2,FLA
SH 1: INK 4;t$#0:AT 0,5:"ANY KE
Y TO PLAY AGAIN"
9445 IF s<t THEN LET t=s
9450 PAUSE 0: CLS: GO SUB 9000:
GO TO 20

```

```

8000 FOR n=USR "a" TO USR "u"+7:
READ z: POKE n,z: NEXT n
8010 DATA 0,0,0,0,0,4,72,54,44,1
26,255,255,255,255,126,60
8011 DATA 16,35,124,124,124,124,
124,124,124,124,124,68,56,124,12
4,56
8012 DATA 0,48,8,8,8,102,231,221
221,221,221,221,221,126,60
8013 DATA 0,254,254,254,254,254,0
6,16,16,16,16,16,16,16,16,16,0
8014 DATA 0,207,204,125,255,0
205,222,215,223,219,219,217,215,
6,16
8015 DATA 0,0,0,60,126,255,255,1
95,153,189,126,60,60,60,0,0
8020 DATA 60,36,60,60,60,126,126
55,0,255,255,255,255,255,255,2
8025 DATA 0,126,126,60,60,24,24,
0,0,0,255,255,255,255,255,255
8030 DATA 136,3,104,100,128,22,7
0,64,0,2,32,36,0,0,6,64
8035 DATA 0,0,0,255,255,255,255,
255,0,0,0,0,255,255,255,255
8040 DATA 0,0,0,255,255,255,255
8050 PAPER 0: INK 7: CLS: PRINT
AT 1,11:"ASTROPIZZA":AT 3,10:"b
y Mark Tuck"
8055 PRINT AT 5,1:"Astropizzas a
re made as follows":AT 7,6:"1st-
Tomato 10pts":TAB 6:"2nd-C
heese 50pts":TAB 6:"3rd-Sa
lami 20pts":TAB 6:"4th-Pep
per 30pts"
8060 PRINT AT 7,18: INK 2;"B":AT
9,18: INK 6;"I":AT 10,18:"U":AT
12,18: INK 3;"C":AT 13,18:"D":A
T 15,18: INK 4;"E":AT 16,18:"F":
AT 6,18:"A"
8065 PRINT AT 19,5:"K Mushroom":
TAB 20: INK 2;"G": INK 7:"Extra
":AT 20,5:"L BONUS":TAB 20:"H WI
NE"
8070 PRINT #0:AT 0,5:"PRESS ANY
KEY TO BEGIN": GO SUB 9060: PAUS
E 0
9000 LET 1=0: LET p=0: LET s=0,
9005 LET W=16: BORDER 1: CLS
9010 LET 1=1+1: LET to=0: LET sa
=0: LET pe=0: LET ch=0
9015 FOR f=2 TO 21: PRINT AT f,2
7: PAPER 1: NEXT f
9020 FOR f=5 TO 2+(1#3) STEP 3:
PRINT AT f,28: PAPER 1: NEXT f
9025 PRINT AT 0,27: PAPER 1:"PIZ
ZA":AT 1,27:"ORDER"
9030 PRINT #0:AT 1,0: PAPER 1;"P
ASSSED-"p:TAB 21,9: PAPER 6: I
9035 PRINT #0:AT 1,9:"TOP-"t
NK 0;"SCORE-"TAB 15,s
9040 LET x=13: LET y=20: LET x0=
x: LET y0=y: LET d=0: LET c=0: L
ET fc=0
9050 PRINT AT y,x: INK 4;"M":AT
y+1,x: PAPER 2;"": GO SUB 9070:
GO TO 1000
9060 RESTORE 9065: FOR n=0 TO 17
: READ a,b: BEEP a/6,b: NEXT n:
RETURN
9065 DATA 1,15,1,15,1,14,2,10,3,
10,1,14,1,14,1,12,4,8,1,14,1,14,
1,12,2,8,3,8,1,5,1,7,1,6,4,10
9070 RESTORE 9075: FOR n=0 TO 15
: READ a,b: BEEP a/6,b: NEXT n:
RETURN
9075 DATA 1,10,2,12,3,12,1,8,1,1
5,1,12,4,10,1,7,1,5,1,3,2,10,3,1
0,1,7,1,5,1,3,4,3

```



1 SORCEROR OF CLAYMORGUE CASTLE

By Scott Adams, from Adventure International.

For TRS-80, Apple, Atari, CBM 64, BBC and Spectrum.

Claymorgue gets the number one spot in my hit parade, for the sheer enjoyment I have had from any Adventure during the past year. It's one of those games that keeps you at the keyboard till the small hours, when you are likely to be so thrilled on making a new discovery that you'll feel it only right to awaken the whole family and tell them about it!

Graphics versions are available for some micros, but I had my own clear mental image whilst playing a text only version. Short crisp descriptions and replies describe an adventure-land of about three dozen locations, but every word, every object and every location is used to the full in one of the most cleverly interlocked puzzles I have come across.

Set in and around a castle with an enchanted moat, your objective is to collect stars and to deposit them in a treasure store — IF you can find it, AND if you can get them all there! At one point, I had almost a complete galaxy awaiting storage and nowhere to put them.

Solve the mystery of the magic fountain, the precarious chandelier, the raised drawbridge and the enchanted forest, with the help of a variety of unusual spells. Many problems have more than one solution and, until you have unravelled them all, the whole thing won't knit together!

2 SNOWBALL

By Pete and Mike Austin, from Level 9 Computing.

For BBC, CBM 64, Spectrum, Atari, Oric, Lynx and Nascom.

Snowball is my second choice, for its realistic spine chilling effect, coupled with its well planned setting. Whilst playing it, I felt as if I was taking part in a first class science fiction film thriller.

The Adventure is set aboard a spacecraft encapsulated in its own fuel of frozen ammonia — *Snowball* 9. The craft, en route to Eridani A with 200,000 sleeping colonists aboard, is

vast. There are said to be 7,000 different locations, although many of these are lookalikes.

Purely text, this Adventure has lengthy replies which very effectively set the mood. You are agent Kim Kimberley, woken from cryogenic sleep because something aboard has gone wrong. . . . You must save the *Snowball*.

Sinister robots called Nightingales relentlessly pursue you as you struggle to save the troubled ship. The background is excellently documented in an accompanying booklet and effectively adds to the realism of the scenario. "Everything in *Snowball* has a use" is the claim in the book.

As a bonus, the BBC version loads to the strains of Vivaldi's *Winter* from *The Four Seasons*.

3 CIRCUS

By Brian Howarth, from Digital Fantasia for BBC and Spectrum.

From Channel 8 Software for Atari, CBM 64, Dragon 32.

From Molimerx Ltd for TRS-80, Video Genie.

Another game chosen for its spine-chilling realism, this one is a ghost story set in a deserted circus.

Scott Adams' influence on Brian Howarth comes through clearly in this Adventure, one of the famous *Mysterious Adventure* series. The text is short and lends itself to a neat puzzle — which isn't set until you have triggered it in the right way.

In the meantime, you can try your hand at taming tigers, feeding seals, tightrope walking, acrobatics and even being shot from a cannon! Who is that clown and why does he dart off every time you approach? Why won't the generator work?

I liked it in text, but there are graphics versions available for some micros.

4 HULK

By Scott Adams, from Adventure International.

For TRS-80, Apple, Atari, CBM, BBC and Spectrum.

This one comes high on my list for its innovative approach in combining *Marvel Comic* superheroes with an excellent Adventure.

A *Marvel* comic comes with the game and sets the scene. You start off at a disadvantage, as Bruce Banner, tied hand and foot to a chair. From there on, the puzzles get meaner in the tradition of all Scott's games, but give great satisfaction when solved.

Where are all those gems you need to collect and how can they be obtained? What is the meaning behind the mysterious message told you by Dr Strange and how do you deal with a particularly nasty breed of ant?

This game features what can only be described as an optical illusion — even in the text-only version! Everyone would like to become the Hulk now and again, wouldn't they? Well, this game gives you the chance!

Since the 1984 yearbook was published, our ace Adventurer, Keith Campbell, has been adventuring through an ever-increasing catalogue of games. Here he presents you with his pick of the





best games.

In compiling this top ten, Keith has considered games that he played for the first time during the past year.

The ones listed stand out as extra special.

5 PETTIGREW'S DIARY

From Shards Software, for Dragon 32, BBC and Electron.

The fifth on the list deserves its place for its most unusual screen presentation, coupled with its interesting and humorous plot.

Three separate programs make up the whole package. Chapter 1, The Burning Farmhouse, is a rather tedious arcade-style Adventure. Chapter 3, European Trek, is a game that is fun to play, testing your reactions, memory and ingenuity.

But Chapter 2, London Frolics, is the real Adventure, and alone earns Pettigrew its place in my honours list. Travel the tube, dodge the London traffic, gamble in an arcade — these are just a few of the things you'll be getting up to, jumping for a while outside the normal Adventure format.

6 FRANKLIN'S TOMB

By Faint Hearted Franklin, from Salamander Software.

For Dragon 32, BBC, and Oric.

For the slick talking private eye, Dan Diamond, and for the wonderful new idea of printing the picture on paper, instead of programming it to display on a cathode ray tube and clutter up computer memory, I award 6th place to *Franklin's Tomb*.

This is the first and best (so far?) of a series. An apparently run of the mill Adventure set in a tomb turns out to be something different when you get deep underground. Solve the main puzzle by solving the individual ones and you'll be set to take on the next in the series. Meanwhile, you'll get a few smiles in the process!

And when you get stuck, browse through the illustrated booklet to see where you'd tried to go but couldn't and wince at Dan's corny American humour!

7 FLINT'S GOLD

By Andy Mitchell, from Mikrograf. For BBC.

Flint's Gold earns its place for giving me the chance to sit back and be entertained, relax with an Adventure, and not to resent being killed!

With technicolour graphics, a hornpipe to set your feet a-tappin' and stunningly realistic sound effects, this zany game is described as guaranteed to kill or cure sea sickness, scurvy and beri-beri. You have puzzles to solve and treasure to collect, too!

How many boats are moored to the jetty? Which one should you board? What is the meaning of the mysterious message whispered by a dubious seaman in a dark back alley?

Heavily laced with fruity pirate language, this game, an Adventure in its own right, deliberately or not spoofs the famous *Pirate Adventure* — but nicely!

8 XENOS

From Tandy for TRS-80 with disc drive.

A mention for a good Adventure that never took off and deserved to. Why

wasn't it converted for other micros?

Xenos starts you off on a highway near a deserted gas station. Along the road, should you decide to leave the mysterious things at the gas station for a while, is a small deserted town. The rest is desert.

Where has everyone gone? What lurks in the fish tank? Why not loot the bank while you have the chance? What strange things are going on out there in the drying heat of the desert? Will you survive to solve the mystery?

9 COUNTDOWN TO DOOM

By Peter Killworthy, from Acornsoft.

For BBC.

I want to complete this one — there's some answers I'm dying to find out, so it deserves a place on my list!

Your space ship has crash landed and your mission is on a strange planet. A fairly verbose text Adventure, this one has some strange devices just begging for answers knocking around!

What earthly use is that robot that putters about after you? What mysteries are concealed within the dome? Is there a need to traverse what seems to be a maze — indeed, is there a way out? Another game, this time solely for the BBC micro, that would stand conversion to other machines.

10 DENIS THROUGH THE DRINKING GLASS

From Applications Software Specialities.

For Spectrum and Atari.

Denis makes the honours list as the first game to be commercially released, written on the Quill. A zany political satire, *Denis* is original in being written mainly in verse.

This is a fun game — take more than ten moves without a swig of gin and you've had it!

Chances are that you'll be a headline in the *Sun* newspaper if you fail in your mission — reaching the cellar of the Gravedigger's Arms.

But first you must escape from Maggie. What a dream — if only we could! Perhaps that is what endeared the game to me.

STAR TURN

After we decided just what we wanted to do with the flexi-disc, a lot of things still had to be done. First, we had to approach the Twins to see what they thought about the idea. And luckily for us their reaction was good.

After a meeting with the Twins' management team we set about choosing a song which would fit in with the Adventure idea.

After some long and hard deliberation, a recent hit song, *Doctor*, was chosen.

Then came the hard part — we had to find some programmers good enough to do the job and provide a high quality game for our demanding readers.

We decided to approach Quicksilver, the Southampton-based software company with a reputation for producing well crafted games — including an adaptation of *The Snowman*, the Christmas fairytale by Raymond Briggs and *Ant Attack*, the stunning 3D action game.

Rod Cousins and Mark Eyles at Quicksilver were as excited about the idea as we were — and soon had a couple of their top programmers working on Thompson Twin Adventures for the Spectrum and Commodore 64.

Here at C&VG we wanted graphics plus a good Adventure game, that we could base a competition around. After a couple of weeks' intensive work, Quicksilver's programmers came up with the basis of a game based on the Twins' song.

The first screens were taken back to the Thompson's management for approval — and we got the go-ahead for the project.

The actual flexi-disc was manufactured by a company called Flexi Records in London who are well known for their work with computers. They transfer the data onto a master tape and then make a metal copy of the disc which is used to press the plastic discs which you get free with your copy of C&VG.

The early graphic screens showed the Twins on a beach, in a forest and in a dark cavern. The idea of the game was to find certain objects to get to the Doctor's lab where a certain mysterious potion was being brewed up. After adding the objects to the potion, you discovered just what this mysterious brew was.

Clues could be found in the lyrics of the *Doctor* song — a brief snatch was included at the start of the flexi-disc plus a special message to C&VG readers from the Twins themselves.

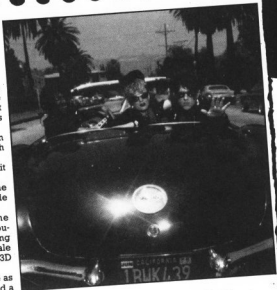
The person who solved the Adventure first won a very special prize — the chance to meet Tom, Alanhah and Joe backstage after one of their recent sell-out concerts.

By now the winner will be well known to all C&VG readers. Unfortunately we can't tell you now as this Yearbook has to go to press long before the winner was decided. I'm sure you had a great time — whoever you were!

Hundreds of our readers flooded the Computer and Video Games offices with entries and telephone calls, making this competition the most popular C&VG has ever organised. Next time we'll make the adventure a bit more difficult.

The Twins took a great interest in the whole idea — especially Joe who was interested in computers and what they can do. Like all modern pop bands, the Twins use computers on and off stage to help produce their own distinctive sound.

There's more about computers and music in the Star



Thompson Twins

There we were, sitting around in the Computer & Video Games offices, wondering just what to do with our special flexi-disc. Why not put an Adventure game on it, someone said? Yeah, and why not make it an adventure about pop-stars? It is a record after all, said someone else! Great, but who are we going to get to do it? The Thompson Twins! So that's how everyone who grabbed a copy of October's C&VG got a very special free gift.

The actual flexi-disc was manufactured by a company called Flexi Records in London who are well known for their work with computers.
Read on for details . . .

Turn which features Vince Clark, if you turn to page 69. And more about pop groups and Adventures in the interview with Dave Greenfield of the Stranglers on page 4.

Who knows — maybe 1985 will see more of your favourite musicians working with computers or producing computer games. If they do, you'll know where to read about it first!

MAL FUNCTION

T. HITCH

SNAG JNR

SCREAMING
FOUL LIP



DE THE MICRO...

GET SNAG!
HE'S ON A
HAT-TRICK!



GRAH!

ULP!



YEEK!!!



THAT TACKLE WAS
DIABOLICAL. MY PLAYER
COULD HAVE BEEN
OUT FOR THE REST OF
THE SEASON.

PROAR!

I'M NOT A
STREAKER



SCREECH!

HE NEVER TOUCHED
HIM REF!
ARE YOU BLIND?

SNARL!

TROMP!



SUNDAY SPORT

BANNED STAR
SICK AS A
PARROT!

WORSE TACKLE I HAVE
EVER SEEN!
STORME
ATHLETICO BUGS
MANAGER.

BYTE UNITED IN
CAEN CRISIS

DISGRACEFUL SCENES
AS BINARY SNAKES
INVADE PITCH.

JUST LIKE THE
REAL THING!

OPERATION SEAWOLF

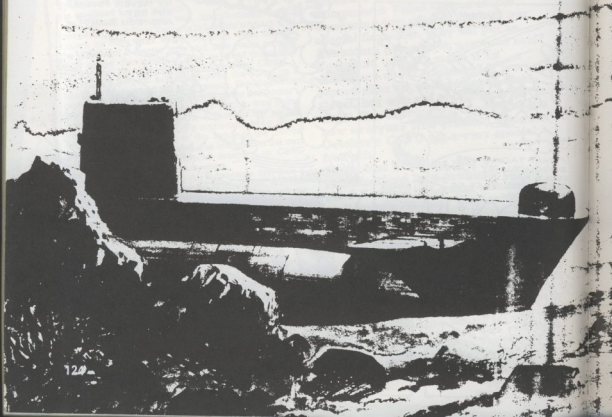
RUNS ON A TEXAS WITH TWO JOYSTICKS

As the captain of a hunter killer battle ship, your job is to guard the entrance of a secret underwater defence establishment.

Because of the huge amounts of time and money being ploughed into the defence factory in an attempt to build the ultimate deterrent, there is only enough money to keep a single ship on guard outside the base making sure that no submarines slip past the security net

The lack of money is so acute that even the number of depth charges you have on board has been limited. So you will have to be very careful with your aim.

BY MARK HAWKINS



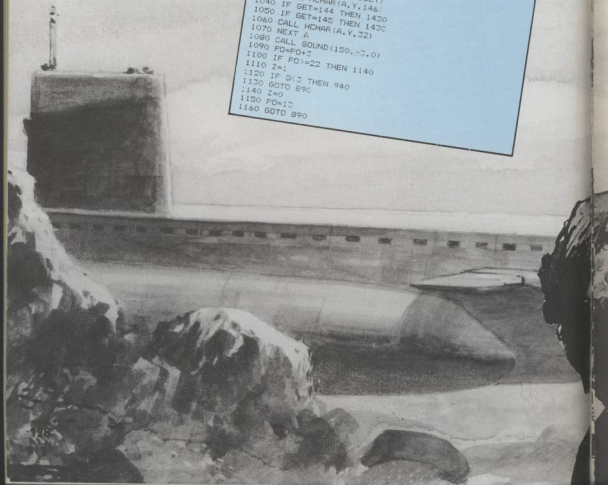

```

100 REM <--OPERATION SEA WOLF-->
110 REM <--BY MSOFT-->
120 REM <--(C) 1983 MSOFT-->
130 RESTORE
140 CALL CLEAR
150 CALL CHAR(128,"00B2FEE0C0C0C000")
160 PRINT TAB(6);"OPERATION SEA WOLF"
170 FOR A=3 TO 32 STEP 2
  180 CALL HCHAR(1,A,128)
  190 CALL HCHAR(24,A,128)
  200 NEXT A
  210 CALL VCHAR(1,3,128,24)
  220 CALL VCHAR(1,31,128,24)
  230 FOR A=1 TO 6
    240 READ NOT,DUR
    250 CALL SOUND(DUR,NOT,2)
    260 NEXT A
    270 V$="PRESS ANY KEY TO BEGIN"
    280 RD=20
    290 CD=5
    300 GOSUB 1170
    310 CALL KEY(0,K,S)
    320 CALL KEY(1,K,S1)
    330 IF (S=0)*(S1=0) THEN 310
    340 CALL CLEAR
    350 PRINT "WOULD YOU LIKE INSTRUCTIONS(Y/N)?"
    370 IF K=89 THEN 1230
    380 IF K=78 THEN 1230
    390 PRINT "PLEASE ENTER YOUR SKILL LEVEL (0(EASY)-9(HARD))"
    400 CALL KEY(0,K,S)
    420 IF (K<48)+(K>57) THEN 400
    430 N$HIP=(K-48)*6+16
    440 REM DEFINE CHARACTERS
    450 CALL CHAR(128,"FFFFFFFFFFFFFF")
    460 CALL CHAR(136,"00030203FF7F3F1F")
    470 CALL CHAR(144,"00019E9CFEFEFEFE")
    480 CALL CHAR(145,"000003031F3F1F00")
    490 CALL CHAR(146,"00309090FBFCFB00")
    500 CALL CHAR(152,"00007EFFFF7E0000")
    510 REM SET UP SCREEN
    520 CALL CLEAR
    530 CALL SCREEN(5)
    540 CALL COLOR(12,16,1)
    550 CALL COLOR(13,15,1)
    560 CALL COLOR(14,15,6)
    570 CALL COLOR(15,12,1)
    580 CALL HCHAR(1,1,152,32*12)
    581 CALL HCHAR(2,15,128)
    582 CALL HCHAR(3,13,128,5)
    583 CALL HCHAR(4,11,128,8)
    584 CALL HCHAR(5,11,128,8)
    585 CALL HCHAR(6,13,128,5)
    590 CALL HCHAR(12,16,136)
    600 CALL HCHAR(12,17,137)
    610 V$="SCORE: 0"
    620 RD=1
    630 CD=1
    640 GOSUB 1170
    650 REM SET UP GAME

```

OPERATION SEAWOLF

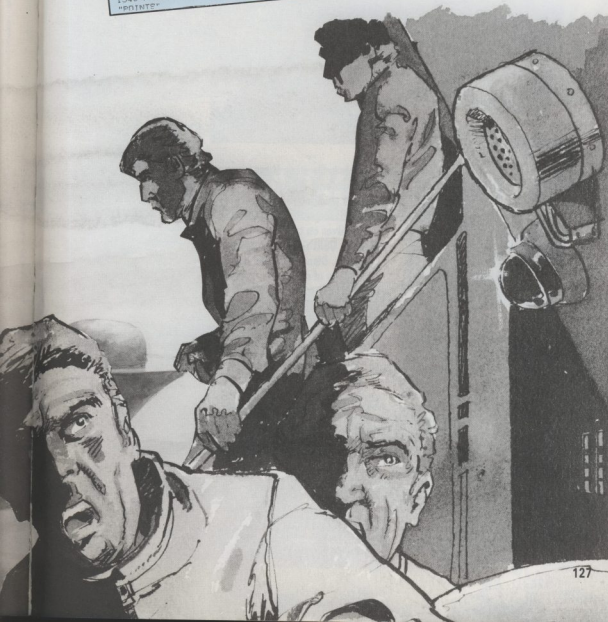
```
660 SC=0
670 RDS=INT(8*RND)+13
680 PD=13
690 SH=0
700 Z=0
710 C=16
720 REM SUB MOVEMENT
730 FOR Q=31 TO 3 STEP -2
740 CALL KEY(3,K,B)
750 IF K=13 THEN 990
760 RA=C+(K=83)-(K=68)
770 IF (RA<3)+(RA>30) THEN 890
780 IF RA<>C THEN 840
790 CALL JOYST(1,DX,DY:
800 RA=C+DX/4
810 RA=INT (32*((RA-1)/32-INT((RA-1)/32)))+1
820 CALL KEY(1,K,B)
830 IF K=18 THEN 990
840 CALL HCHAR(12,C,152,2)
850 CALL HCHAR(12,RA,136)
860 CALL HCHAR(12,RA+1,137)
870 C=RA
880 IF Z=1 THEN 1010
890 CALL HCHAR(RDS,5,32,28)
900 CALL HCHAR(RDS,0,144)
910 CALL HCHAR(RDS,0,145)
920 CALL SOUND(150,-1,0)
930 NEXT Q
940 SH=SH+1
950 IF SH=SHIP THEN 1330
960 RDS=INT(8*RND)+13
970 GOTO 730
980 REM FIRE
1000 IF Z=1 THEN 760
1010 FOR A=PD TO PD+3
1020 CALL GCHAR(A,Y,GET)
1030 CALL HCHAR(A,Y,GET)
1040 IF GET=144 THEN 1430
1050 IF GET=145 THEN 1430
1060 CALL HCHAR(A,Y,32)
1070 NEXT A
1080 CALL SOUND(150,-3,0)
1090 PD=PD+3
1100 IF PD=22 THEN 1140
1110 Z=1
1120 IF D<3 THEN 940
1130 GOTO 890
1140 Z=0
1150 PD=13
1160 GOTO 890
```



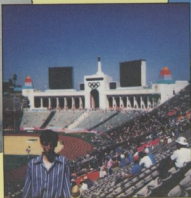
```

1170 FOR A=1 TO LEN(V$)
1180 CH=ASC(SEG$(V$,A,1))
1190 CALL HCHAR(RO,CO+A,CH)
1200 NEXT A
1210 RETURN
1220 REM INSTRUCTIONS:
1230 CALL CLEAR
1240 PRINT "YOUR JOB IS TO STOP THE:" "ENEMY SUBS FROM REACHING" "THE HARBOUR IN
THE LEFT HAND:" "CORNER."
1250 PRINT "THE FIRE KEY IS THE ENTER:" "KEY:" "G&D" MOVE THE SHI
P
1260 PRINT "IF USING THE JOYSTICKS USE:" "JOYSTICK NO.1"
1270 PRINT "WANT NEW TO START?"
1280 CALL KEY(O,K,S)
1290 CALL KEY(I,K,S)
1300 IF (K=1) THEN 1280
1310 CALL CLEAR
1320 GOTO 390
1330 CALL CLEAR
1340 PRINT "YOU HIT:"BC/100:"SHIPS:" "OUT OF A MAXIMUM OF:"NSHIP:" "YOU SCORED:"SC:
"POINTS"

```



OLYMPIC HOLIDAY WINNERS



This is the story of two Computer & Video Games readers who entered our great Olympic competition and found themselves on a flight to Los Angeles, USA! They went to the Olympics, Disneyland and had the holiday of a lifetime — just because they picked up C&VG. Makes you think doesn't it? Next time it could be you — but meanwhile why not read all about Gavin and Nathan's trip to America?

One minute Gavin Cox and his brother, Nathan, were sitting quietly with their Spectrum in the front room of their home in Old Coulsdon, a sleepy suburb of Croydon, just outside London. The next they were sitting in the Olympic Stadium in Los Angeles watching the track and field events and soaking up the sun!

That's what reading *Computer & Video Games* does for you! Gavin was the winner of our Automata-Activision Olympic holiday competition and the prize was a ten day trip to Los Angeles — all expenses paid — with tickets for the top Olympic events and the Executive Suite in the Sheraton Hotel in Anaheim.

Gavin correctly identified all the events of the decathlon from screen shots of the Activision game featured in the July issue of *C&VG*.

He also came up with a nifty little slogan all about *C&VG* which went like this: "Mega-Supa, Software Smashing, Bad Game Bashing, Has No Trash In, Ever So Dashin' — magazine!"

Gavin came up to London to receive his prize from the PiMan who jogged up from Portsmouth specially to present the tickets and £500 spending money from the Pi-Man's very own bank account. Then a couple of days later they were off — flying high above the Atlantic toward Los Angeles.

Once they arrived, they soon made friends — many young Americans

admired their *C&VG* tee-shirts! They visited Disneyland where they tried out all the rides. Gavin's favourite was Space Mountain — a really space-age roller coaster with lasers and death defying loops! Gavin and his brother also visited Knott's Berry Farm — a sort of Wild West theme park — with more giant roller coaster rides.

At the Olympics, the brothers saw Carl Lewis make one of his record breaking runs, watched the heart-stopping finish to the Ladies' Marathon and watched Daley Thompson going for gold.

It was all over too quickly for the two boys — who told *C&VG* afterwards. "It was really great. We'd like to go back one-day. Thanks *C&VG* for such a great prize!"

Which only goes to show that the biggest and best prizes are always in *Computer & Video Games*.

Y



CONDENSATION STREET

Can you spot five differences? (Front and back inside covers) Turn to page 115 for the answers

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GARY BLATCHFORD